Negro Art Songs

ALBUM BY CONTEMPORARY COMPOSERS

FOR VOICE AND PIANO

Compiled by EDGAR ROGIE CLARK

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About the Composers

CLARK, EDGAR ROGIE (April 4, 1914-)

In his original works, Mr. Clark reflects a racial and personal form of musical expression. This manifests itself sometimes in a melancholy melody shaped or suggested by the Negro idiom or again in rhythmic phrases, as shown in "Northboun'," included in this album. He is a native of Atlanta, Georgia and received extensive training in music at Clark College, Chicago Musical College, De Paul University and Columbia. His versatility is evidenced by the fact that he has gained success as a teacher and singer, as well as composer. His works include piano pieces, songs, choral compositions and a dramatic cantata, "The Prodigal Son," based on the poem by James Weldon Johnson. He has been active in USO work, social service, and the production of Broadway shows. Recently he has turned his entire attention to singing and collecting Negro folk songs. He now lives and teaches in New York City.

"Impression" *(Page 63)*
"Northboun' " *(Page 68)*

COHEN, CECIL (April 27, 1894-)

Possessed with dynamic temperament and rare artistic style, Mr. Cohen often breaks away from formal, measured expression to find a new self-expression in a seemingly chaotic musical period of atonal, swing and ecstatic motion. With the same exhaustive and thoughtful precision that he injects into his teaching, he captures a similar brilliant vitality in his composition. He is an excellent pianist and is possessed with genuine musical sensibility. The two songs in this album are first-rate examples of his unusual feeling for the voice. He has for some years been on the faculty at Howard University. He was born in Chicago and educated at Fisk University, Oberlin Conservatory of Music and the Institute of Musical Art.

"Epitaph for a Poet" *(Page 10)*
"Four Winds" *(Page 12)*

DETT, ROBERT NATHANIEL
(October 11, 1882 - October 2, 1943)

Mr. Dett was a pianist, choral director and composer internationally acclaimed. He first won attention as director of the Hampton Glee Club. In 1930 he went on an extended European tour with this celebrated outfit. He was born at Drummondsville, Ontario and studied at Oberlin Conservatory of Music, Columbia University, University of Pennsylvania, the American Conservatory and at the Fontainebleau School of Music. As a composer, he is perhaps best known for his "Juba Dance," from his piano suite "In the Bottoms," and for his choral work "Listen to the Lambs." In 1928 he was presented the Harman Award for creative achievement in music. Mr. Dett believed that folk traditions and idioms were the foundation of a national expression and therefore he used folk idioms extensively. After leaving Hampton, he taught at Bennett College. He was a USO music advisor at the time of his death. His dramatic cantata "The Ordering of Moses," based on Negro themes, has been sung by many distinguished American choirs.

"Iorana" *(Page 5)*

DITON, CARL (March 10, 1886-)

Seldom does one find a musician of such versatility as Mr. Diton. He has been equally successful as a pianist, singer, organist, composer, conductor, teacher, critic and all-around musicologist. At this writing he is a member of the WNYC Symphony Orchestra, New York City, and the music critic for the Associated Negro Press. He attended the University of Pennsylvania in Philadelphia, his birthplace, and then continued studies in Munich, at Teachers College, Columbia University and the Institute of Musical Art. He is a former president of the National Association of Negro Musicians. He assisted importantly in the preparation of both Bill Robinson's "Hot Mikado" and Paul Robeson's "John Henry." Truly he can be called one of the leaders of Negro music in America.

"Entreaty" *(Page 20)*
"Swing Low Sweet Chariot" *(Page 24)*

FAX, MARK (June 15, 1911)

This excellent composer now lives in Rochester, New York. He is a graduate of the Eastman School of Music, as well as Syracuse University. His genuine melodic gift and creative brilliance are splendid examples of the best qualities so often found in alumni of the Eastman School. One of his outstanding works is "The Lost Zoo," a suite in five movements based on the poem of the same title by Countee Cullen. He has written, in addition, many songs, small pieces for piano and organ, a string quartette and three orchestral compositions. Baltimore, Maryland claims him as his birthplace.

"May Day Song" *(Page 52)*
"Longing" *(Page 48)*

HALL, FREDERICK DOUGLAS (December 14, 1896-)

Very early in his career. Mr. Hall reflected an intense interest in Negro folk music. Some of the most attractive arrangements of this type of music are his work. He is the organizer of the Association of Music Teachers in Negro Schools and one of its most versatile musicians, playing piano. organ and several orchestral instruments. He is also known as a fine choral director. This leading music educator and musicologist was born in Atlanta. His very thorough education was received at Clark College, Morehouse College, Chicago Musical College, Institute of Musical Art and the Royal School of Music in London. At present he is director of the music department at the Alabama State Teachers College.

"MANDY LOU" *(Page 15)*
"DAWN" *(Page 18)*

◆

JOHNSON, JOHN ROSAMOND (August 11, 1873-)

Known to millions of music lovers as J. Rosamond Johnson, this distinguished musician has had a long and picturesque career in music and the theatre. He is universally respected as the composer of the Negro National Anthem "Lift Ev'ry Voice and Sing," the text of which was written by his brother, the noted writer and Negro leader, James Weldon Johnson. It was the Johnson Brothers who formed the Johnson part of the well-remembered team, Cole and Johnson. Among the Cole and Johnson songs one finds such evergreen ditties as "Under the Bamboo Tree," "Congo Love Song," and "My Castle on the Nile." Rosamond Johnson is, in addition, a composer of more serious works and an arranger of spiritual collections, internationally admired. Although a native of Jacksonville, Florida, he has lived for many years in New York City, where he still acts regularly in Broadway productions. He has always been at home in Europe, where he was educated after preliminary training at the New England Conservatory.

"LI'L GAL" *(Page 28)*

◆

MARGETSON, EDWARD (December 31, 1891-)

It is only in a few of his compositions that Mr. Margetson employs the rhythms of West Indian folk music. This is perhaps surprising, because he was born at St. Kitts, British West Indies. At Columbia University he studied with Daniel Gregory Mason and Seth Bingham. He organized the Schubert Society of New York and has been its director since 1931, as well as organist and choir master of the Church of the Crucifixion in New York City since 1924. Despite this activity, he has found time to compose scores of works for voice, piano, cello, violin, organ and string quartette. His choral compositions for concert hall and choir loft are particularly striking.

"I THINK, OH MY LOVE" *(Page 38)*
"A SAILOR'S SONG" *(Page 42)*

◆

PRICE, FLORENCE C. (August 9, 1888-)

Mrs. Price is usually considered the most outstanding woman composer of her race. A native of Little Rock, Arkansas, her extensive musical training was obtained at the New England Conservatory of Music, where she studied under George Chadwick and Frederick Converse, the American Conservatory, Chicago Musical College and the University of Chicago. Her compositions run the whole gamut from simple piano teaching pieces to full symphonies. Some of her more important works have been played by the Chicago Symphony Orchestra during its regular season. Besides her work in composition, Mrs. Price is also a concert pianist. Her home is now in Chicago.

"OUT OF THE SOUTH BLEW A WIND" *(Page 33)*
"NIGHT" *(Page 36)*

◆

WORK, JOHN (June 15, 1901-)

Mr. Work is now Assistant Professor of Music Theory at Fisk University, where he was educated, later continuing his studies at Yale, the Institute of Musical Art and Columbia University. His birthplace is Tallahoma, Tennessee. He has composed in all forms and is as well an ardent student of folk music. His recent collection, "American Negro Songs," is gaining national attention. His compositions have always displayed a distinct flair and like the sincere workman and musician that he is, he has made excellent use of theoretic material and racial characteristics.

"A MONA LISA" *(Page 60)*
"DUSK AT SEA" *(Page 57)*

Introduction

"Nay, grieve not for the dead alone
Whose song has told their hearts' sad story.
Weep for the living, who have known
The cross without the crown of glory."

The history of the American Negro composer is a short one. Many people still think of Negro music only in terms of the spirituals. These were often musical settings of biblical incidents, sung by those who poured out their own sad stories as a parallel to the children of Israel and other Bible heroes. Many songs were of obscure origin, handed down solely by tradition. In both sacred and secular, there is truly preserved in Negro music a distinctive characteristic in that the folk song is often wedded in association and in practice to word and music. It is always direct, clear, simple, logical; of a short melodic period and sharply rhythmed. Many contemporary Negro composers have retained the characteristics found in this early folk music, as reflected in the melodic structure of songs and in orchestral compositions.

Great, indeed gigantic, has been the development, the forward stride of Negro music in the last ten years. All the dormant power of the soul, all the pent-up energies of a long enslaved, highly gifted race, have been released from bondage and found their outlet in music; music which they sang when hope was almost lost, and music which still keeps alive their hope and confidence in the future destinies of the Negro race.

It should be clearly understood that whenever mention is made here of "Negro Songs," the emphasis is on the race of the composer and not the character of the songs. Many Negro composers have studied with the same teachers and at the same schools as white writers. It is impossible to take up modern music and, by merely looking at it or listening to it, to say whether a Negro or white man wrote it. All young composers, white and colored, must face an intense struggle, but the Negro composer, in addition, is confronted with the problem of his race. Both are compared with everybody from Bach to Hindemith. Yet a true composer must show some originality by using revolutionary ideas of his own, as well as possessing the ability to imitate or to assimilate. He will seek to study those musical compositions which are the products of various racial strains, as well as the art song masterpieces, and he will also be willing to attempt a critical evaluation of new compositions.

To some of the composers represented in this volume, a poem is merely a point of departure which awakens musical sensations. Consequently much of their music depends on the pictorial and suggestive qualities of the orchestral-like accompaniment. They treat the piano as though it were an orchestra; they put stress on color, rhythm, harmonic effects and polyphonic treatment of their themes. There is vocal rhetoric, declamation and monotone in some of their songs. But whenever this treatment is carried too far it ceases to be a song. We would not say that such songs lack form, for there is no music without form. New harmonic devices and different treatments are found in the modern song all over the world. It is chiefly a matter of training and talent and not racial background. Here are included some short simple songs as well as others longer and more intricate. All of them are gems and their intrinsic beauty and artistic worth will readily be ascertained when they are sung.

This book is an anthology of songs by Negro composers, not claiming completeness, but presenting a collection by American writers who are very representative of Negro achievement. I have endeavored to select as faithfully as possible the compositions which sincerely represent a particular composer in rhythmic, harmonic and melodic figure. There are frequent dissonant occurrences, yet their inclusion has not been born of the wish to startle the senses with bizarre effects, but rather because they seem inevitably associated with certain melodic idiosyncrasies.

The title of this volume aptly describes the object of this work, namely, to present in a single low-priced album, an interesting variety of art songs by Negro composers that will meet the present day need of singers. Most of the songs will be new to the general public; a few have already become well-known. This book is passed on to singers of all ages. My hope is that they will enjoy performing these songs to the same degree that I have enjoyed compiling and arranging them. If this is accomplished, we should all receive some true delight.

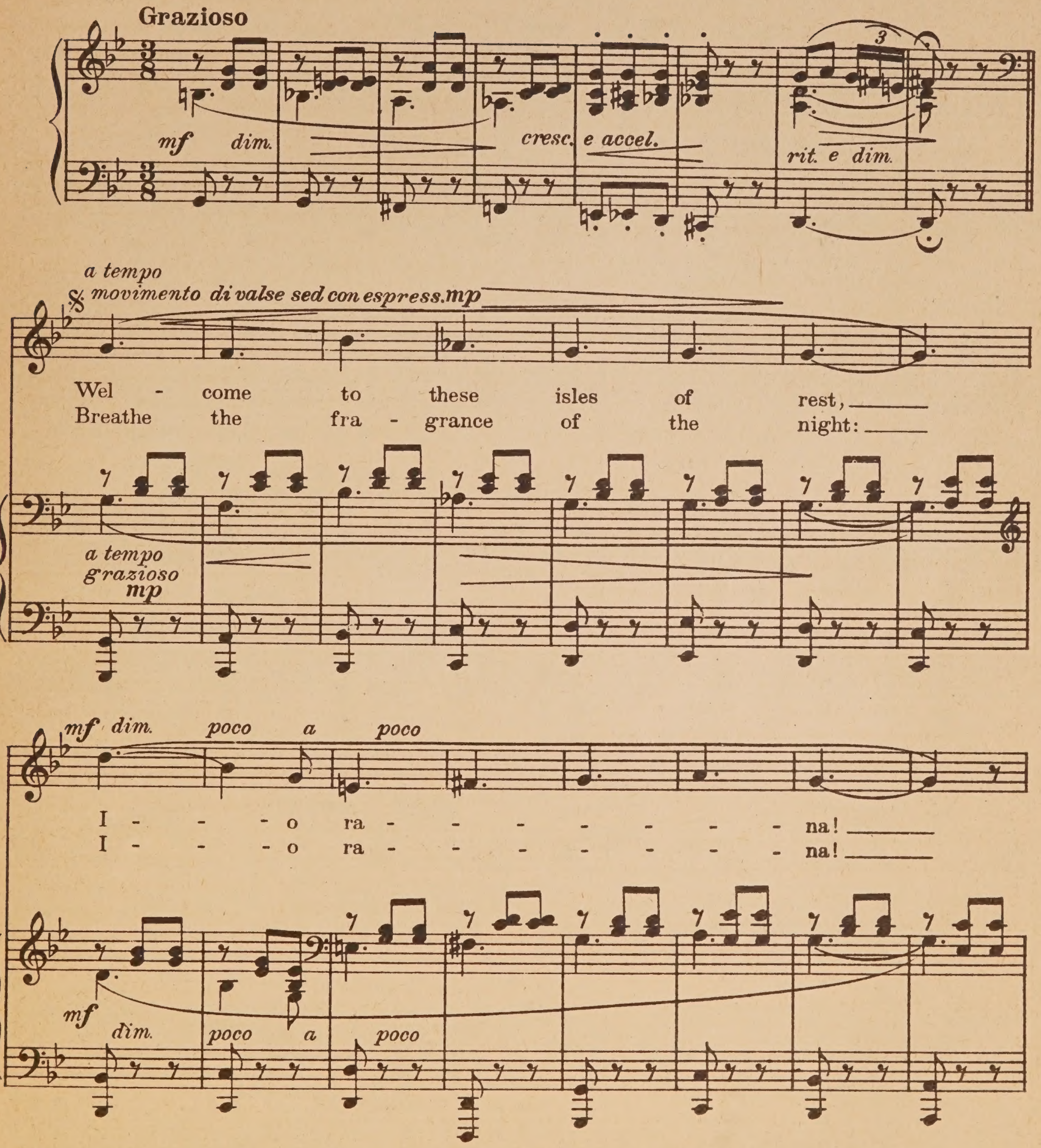
I extend my heartfelt thanks to Dr. James L. Mursell of Columbia University; to Edward Margetson for his helpful advice in the preparation of this anthology; to Ariel Williams-Halloway; Angeline W. Grimke; John L. Foley, Executor for the Estate of Thomas S. Jones Jr.; Harper Bros., New York; Alfred A. Knopf, Inc., New York; Rodeheaver Company, Chicago; Dodd, Mead and Company, New York; Macmillian Company, New York; to Theo. Presser Co., Philadelphia; to Edith Dodson for her cooperativeness and resourcefulness and to all composers included for their interest, good-humored understanding and patience and whose suggestions and work made this volume possible.

EDGAR ROGIE CLARK

Iorana

Poem by
J. HENRY QUINE

Music by
R. NATHANIEL DETT


Grazioso
mf
dim.
cresc. e accel.
rit. e dim.
a tempo
movimento di valse sed con espress. mp
Wel - come to these isles of rest, ___
Breathe the fra - grance of the night: ___
a tempo
grazioso
mp
mf dim. poco a poco
I - - - o ra - - - - - - - - na! ___
I - - - o ra - - - - - - - - na! ___
mf
dim. poco a poco

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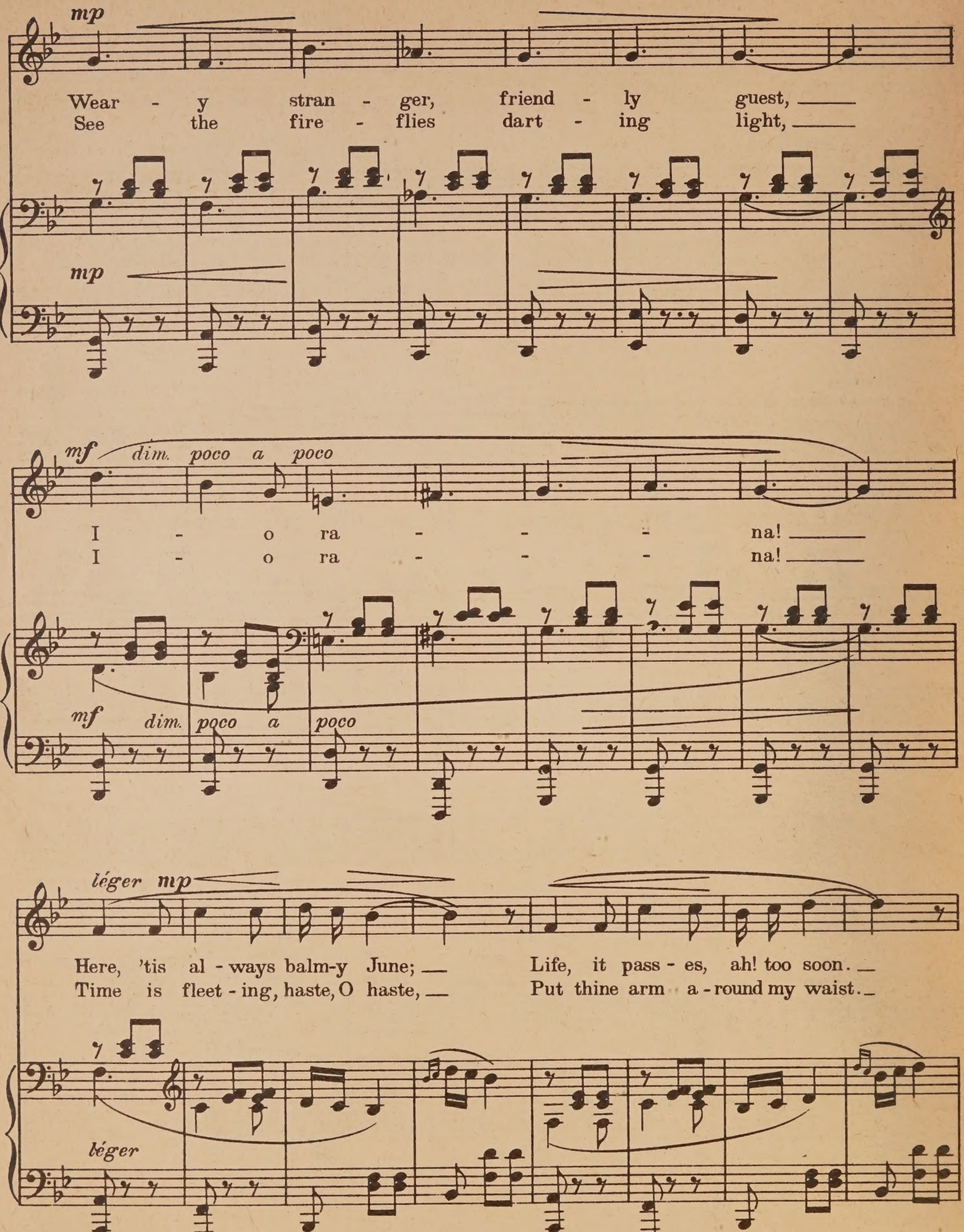
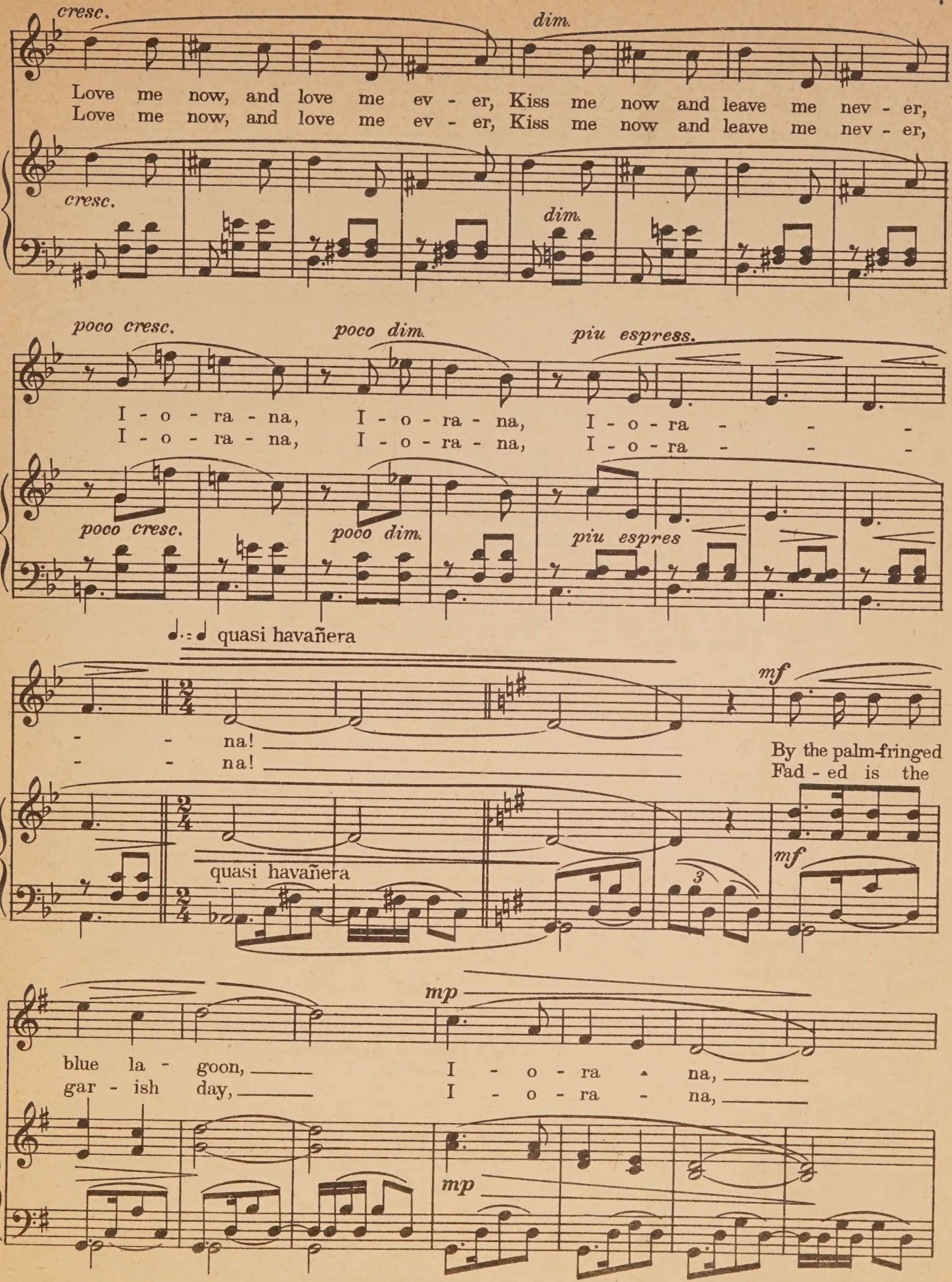
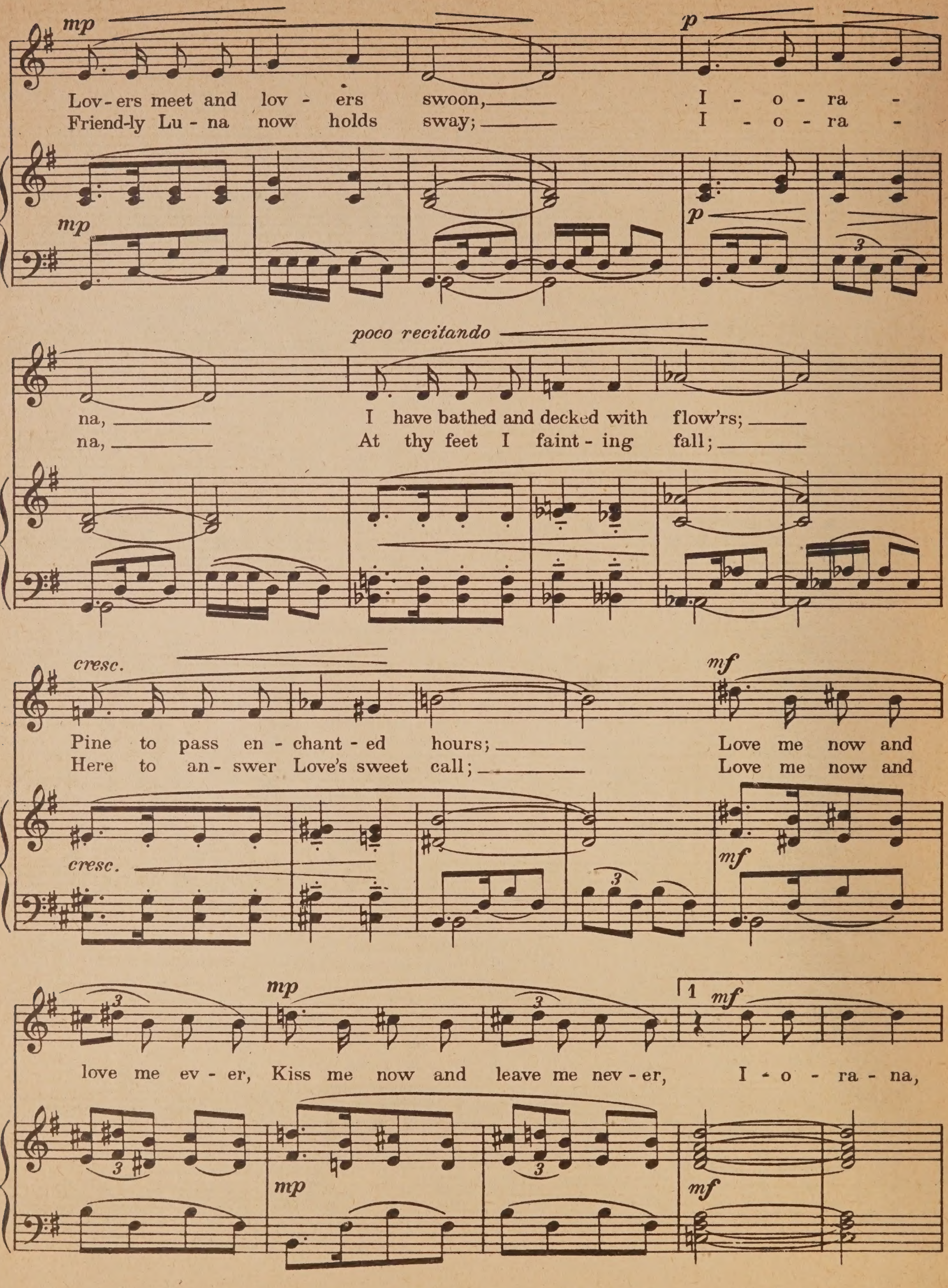
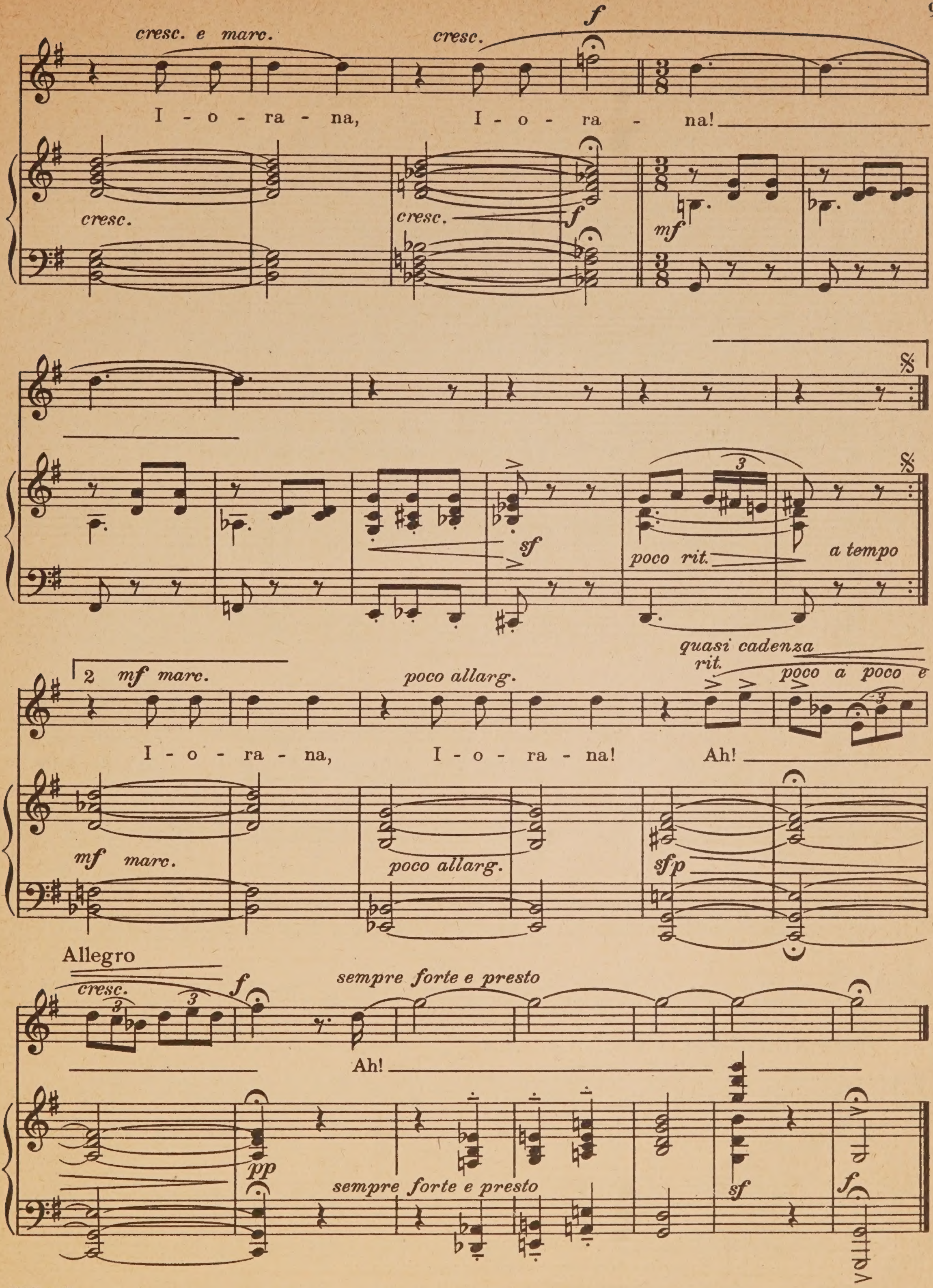

mp
Wear - y stran - ger, friend - ly guest, ___
See the fire - flies dart - ing light, ___
mp
mf dim. poco a poco
I - o ra - - - na! ___
I - o ra - - - na! ___
mf dim. poco a poco
léger mp
Here, 'tis al - ways balm-y June; ___ Life, it pass - es, ah! too soon. ___
Time is fleet - ing, haste, O haste, ___ Put thine arm a - round my waist. ___
léger


cresc.
dim.
Love me now, and love me ev - er, Kiss me now and leave me nev - er,
Love me now, and love me ev - er, Kiss me now and leave me nev - er,
cresc.
dim.
poco cresc.
poco dim.
piu espress.
I - o - ra - na, I - o - ra - na, I - o - ra - - - - na!
I - o - ra - na, I - o - ra - na, I - o - ra - - - - na!
poco cresc.
poco dim.
piu espres
♩.=♩ quasi havañera
mf
By the palm-fringed blue la - goon, I - o - ra - na,
Fad - ed is the gar - ish day, I - o - ra - na,
quasi havañera
mf
mp
mp

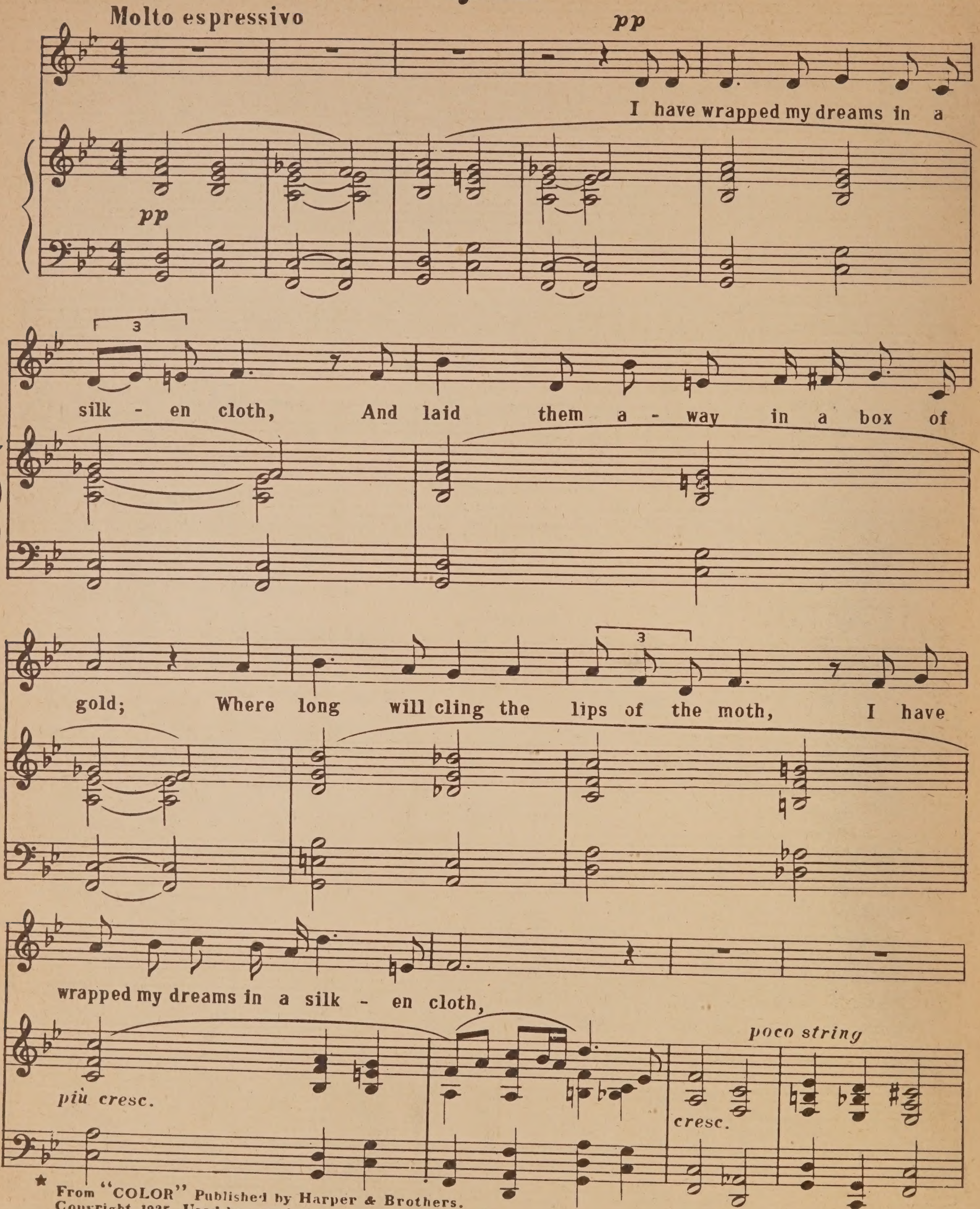

mp
Lov-ers meet and lov-ers swoon, I-o-ra-na,
Friend-ly Lu-na now holds sway; I-o-ra-na,
p
poco recitando
I have bathed and decked with flow'rs;
At thy feet I faint-ing fall;
cresc.
Pine to pass en-chant-ed hours;
Here to an-swer Love's sweet call;
mf
Love me now and love me ev-er, Kiss me now and leave me nev-er,
mp
1
I-o-ra-na,
3


cresc. e marc.
cresc.
f
I - o - ra - na, I - o - ra - na!
cresc.
cresc.
f
mf
2 mf marc.
poco allarg.
I - o - ra - na, I - o - ra - na!
sf
3
poco rit.
a tempo
quasi cadenza
rit.
poco a poco e
Ah!
mf marc.
poco allarg.
sfp
Allegro
cresc.
3
3
f
sempre forte e presto
Ah!
pp
sempre forte e presto
sf
f

Epitaph for a Poet

Lyric by
COUNTEE CULLEN*

Music by
CECIL COHEN


Molto espressivo
pp
pp
I have wrapped my dreams in a
3
silk - en cloth, And laid them a - way in a box of
3
gold; Where long will cling the lips of the moth, I have
wrapped my dreams in a silk - en cloth,
più cresc.
poco string
cresc.

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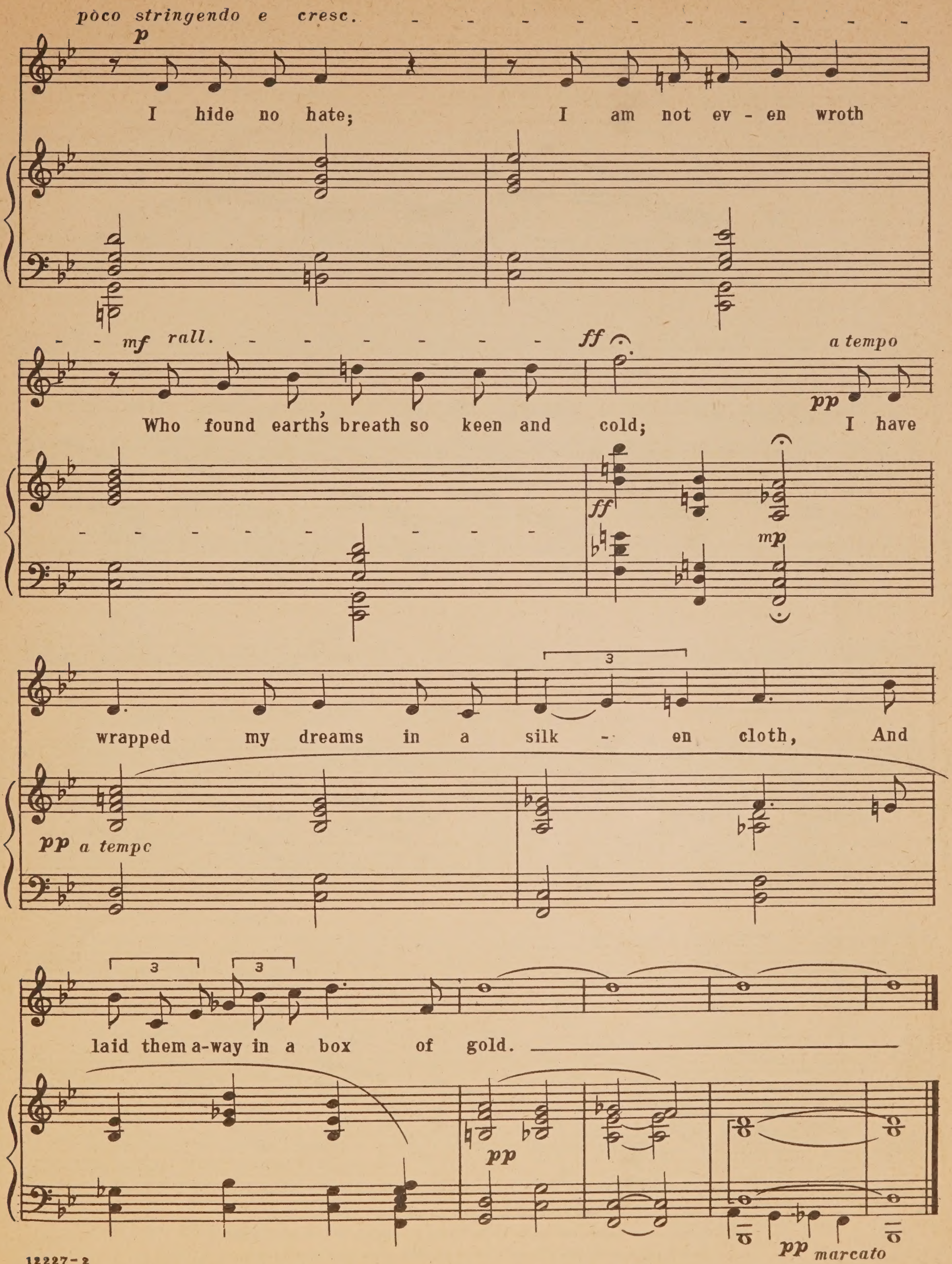
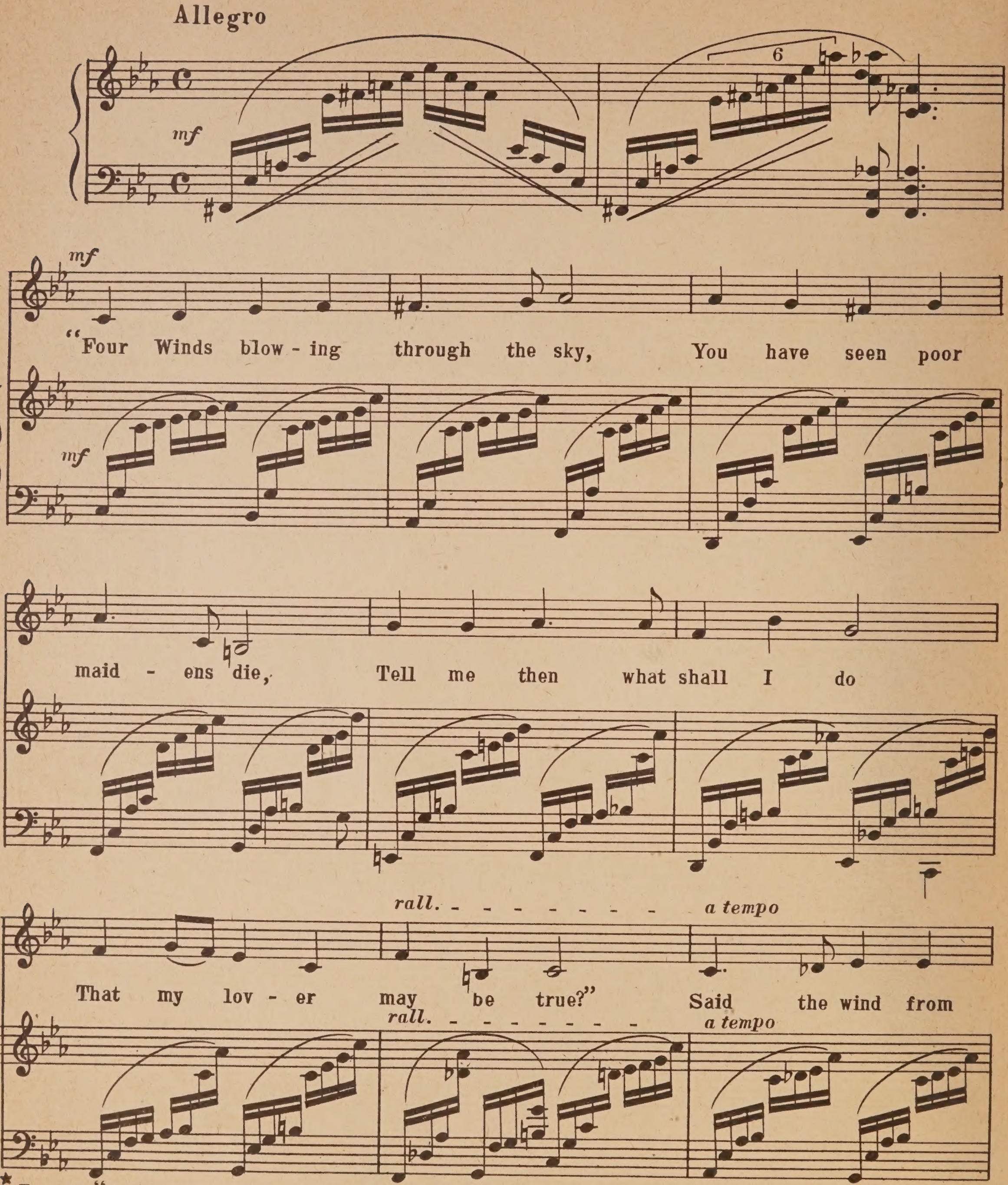

pòco stringendo e cresc.
p
I hide no hate; I am not ev - en wroth
mf rall.
ff
a tempo
Who found earth's breath so keen and cold; I have
pp
ff
mp
wrapped my dreams in a silk - en cloth, And
3
pp a tempo
laid them a-way in a box of gold.
3
3
pp
pp marcato

Four Winds

Lyric by
SARA TEASDALE★

Music by
CECIL COHEN


Allegro
mf
6
mf
"Four Winds blow - ing through the sky, You have seen poor
mf
maid - ens die, Tell me then what shall I do
That my lov - er may be true?" Said the wind from
rall. - - - - - - - - - a tempo
rall. - - - - - - - - a tempo

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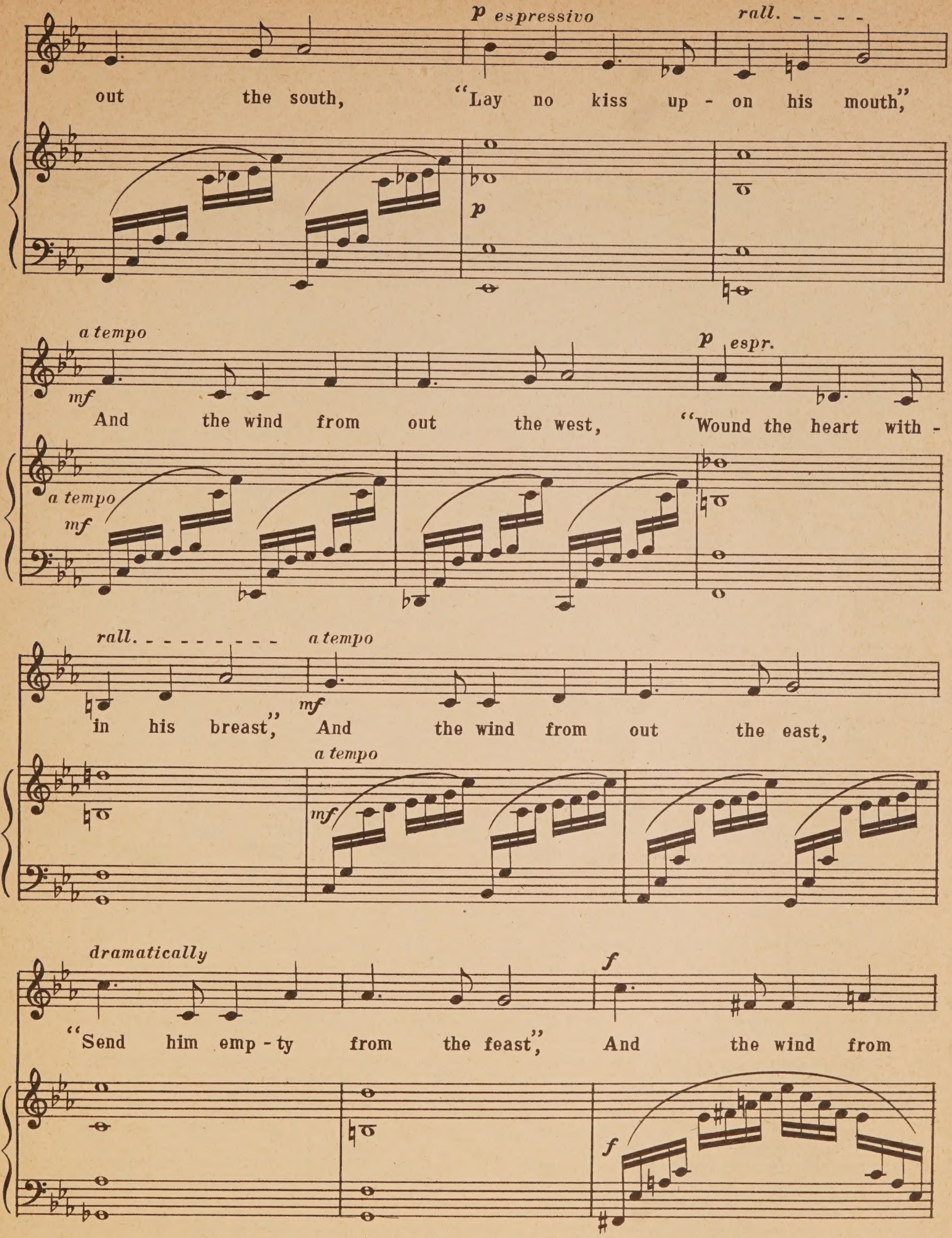
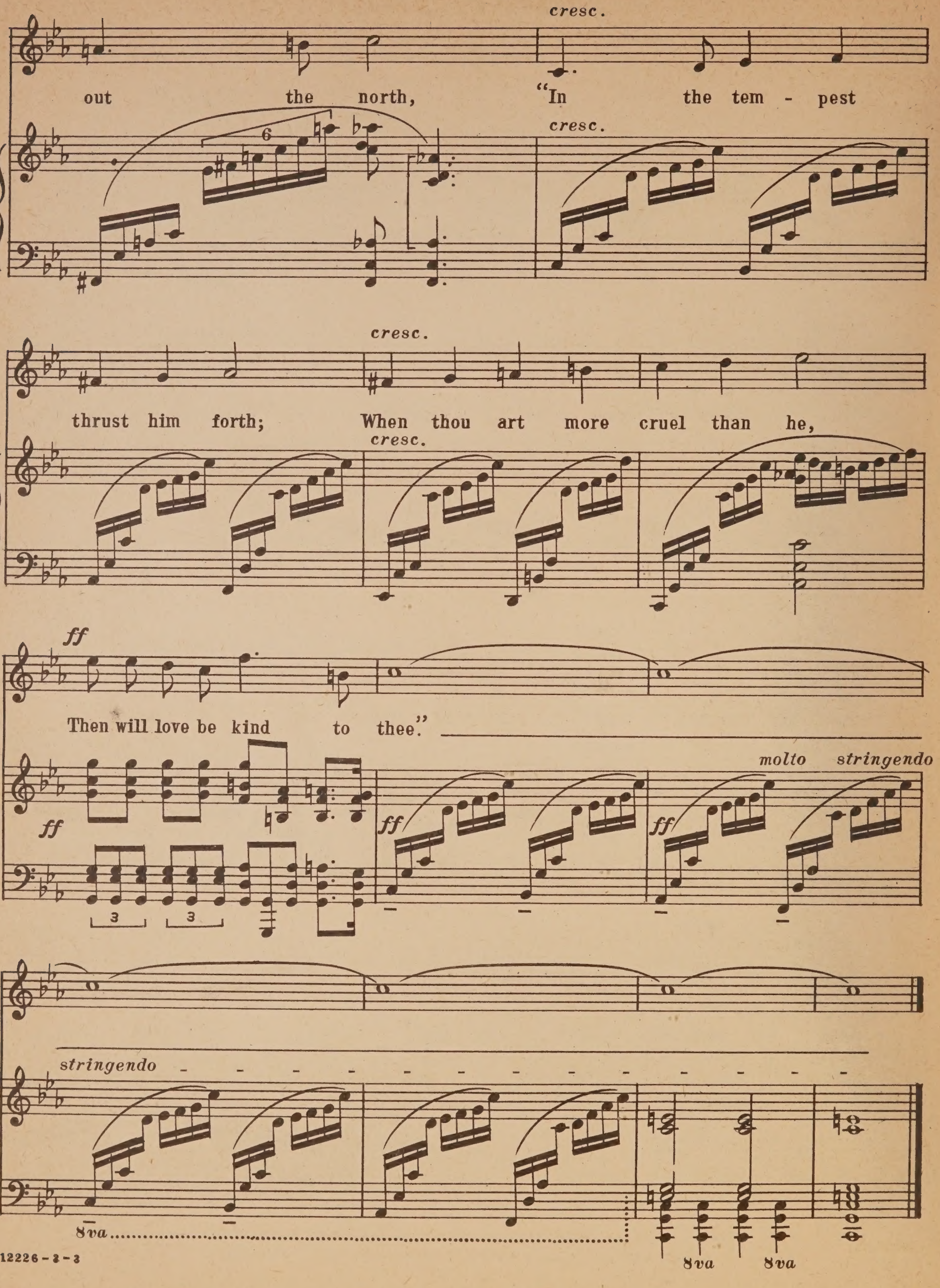
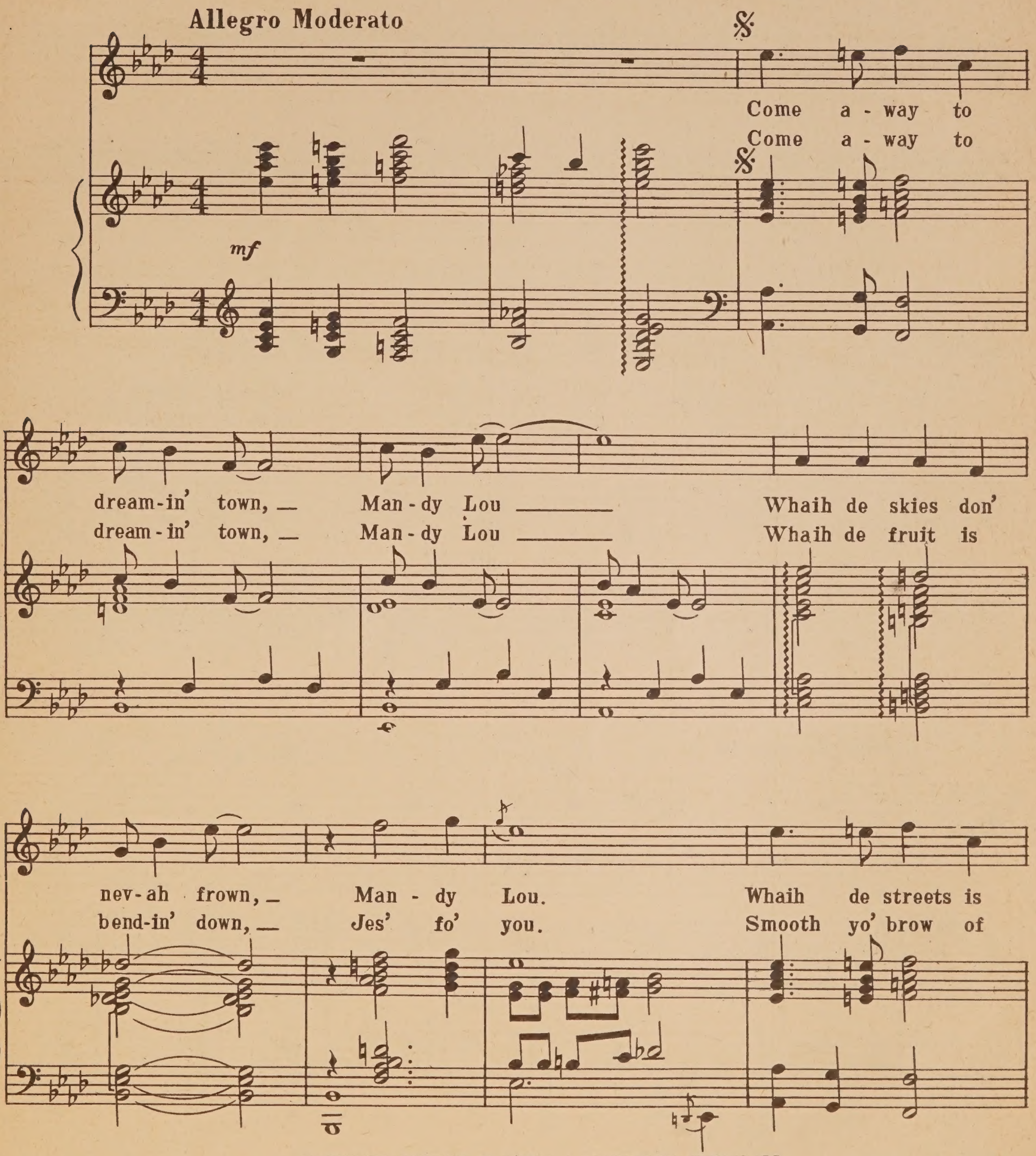

p espressivo
rall. - - - -
out the south, "Lay no kiss up - on his mouth,"
p
a tempo
mf
And the wind from out the west, "Wound the heart with -
p espr.
a tempo
mf
rall. - - - - - - - - -
a tempo
in his breast," And the wind from out the east,
mf
a tempo
mf
dramatically
"Send him emp - ty from the feast," And the wind from
f
f


cresc.
out the north, "In the tem - pest
cresc.
cresc.
thrust him forth; When thou art more cruel than he,
cresc.
ff
Then will love be kind to thee."
ff
molto stringendo
ff
ff
stringendo
8va
8va
8va

Mandy Lou

Lyric by
PAUL LAWRENCE DUNBAR

Music by
FREDERICK HALL


Allegro Moderato
mf
Come a-way to dream-in' town, Man-dy Lou Whaih de skies don' nev-ah frown, Man-dy Lou. Whaih de streets is
Come a-way to dream-in' town, Man-dy Lou Whaih de fruit is bend-in' down, Jes' fo' you. Smooth yo' brow of

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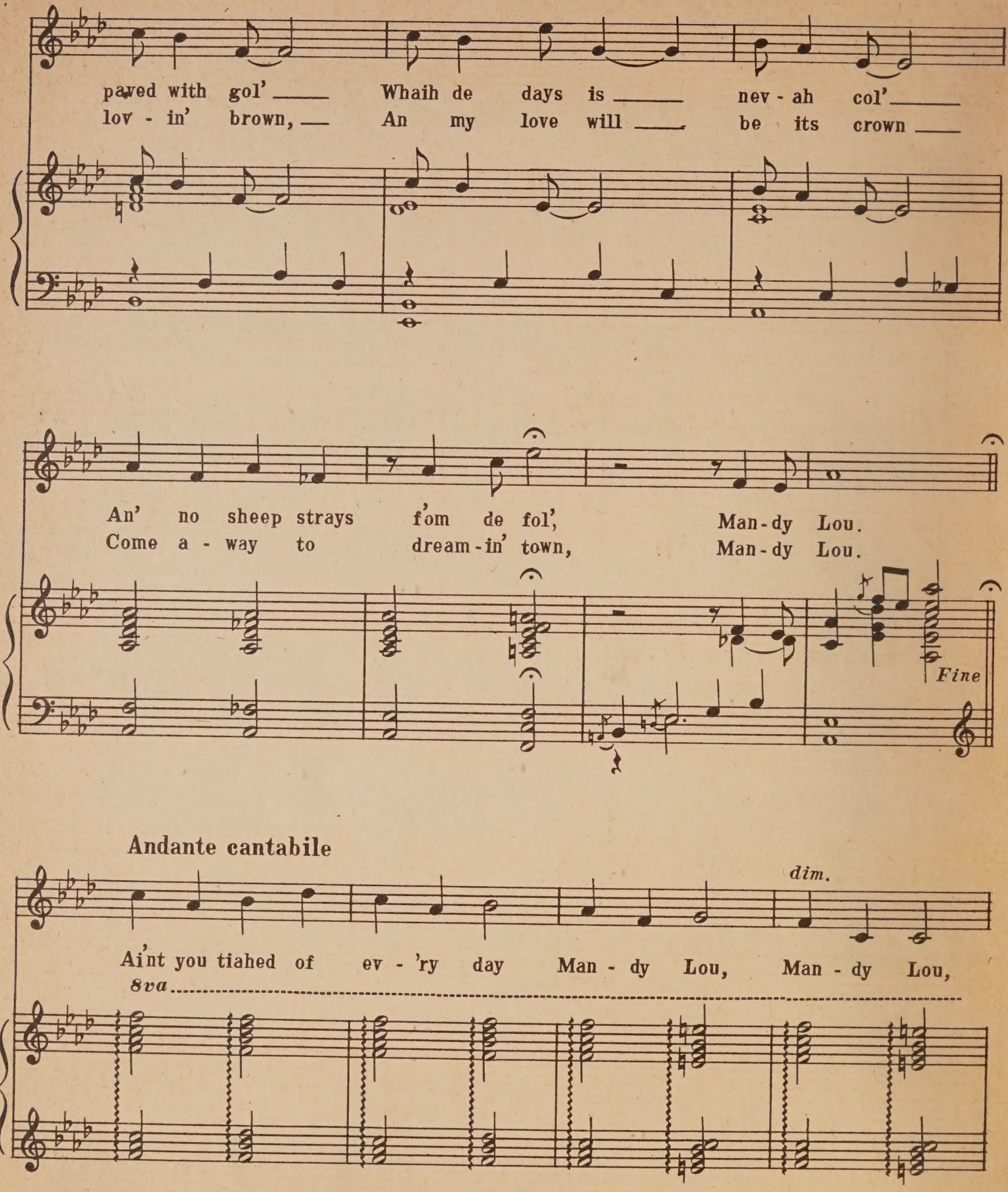
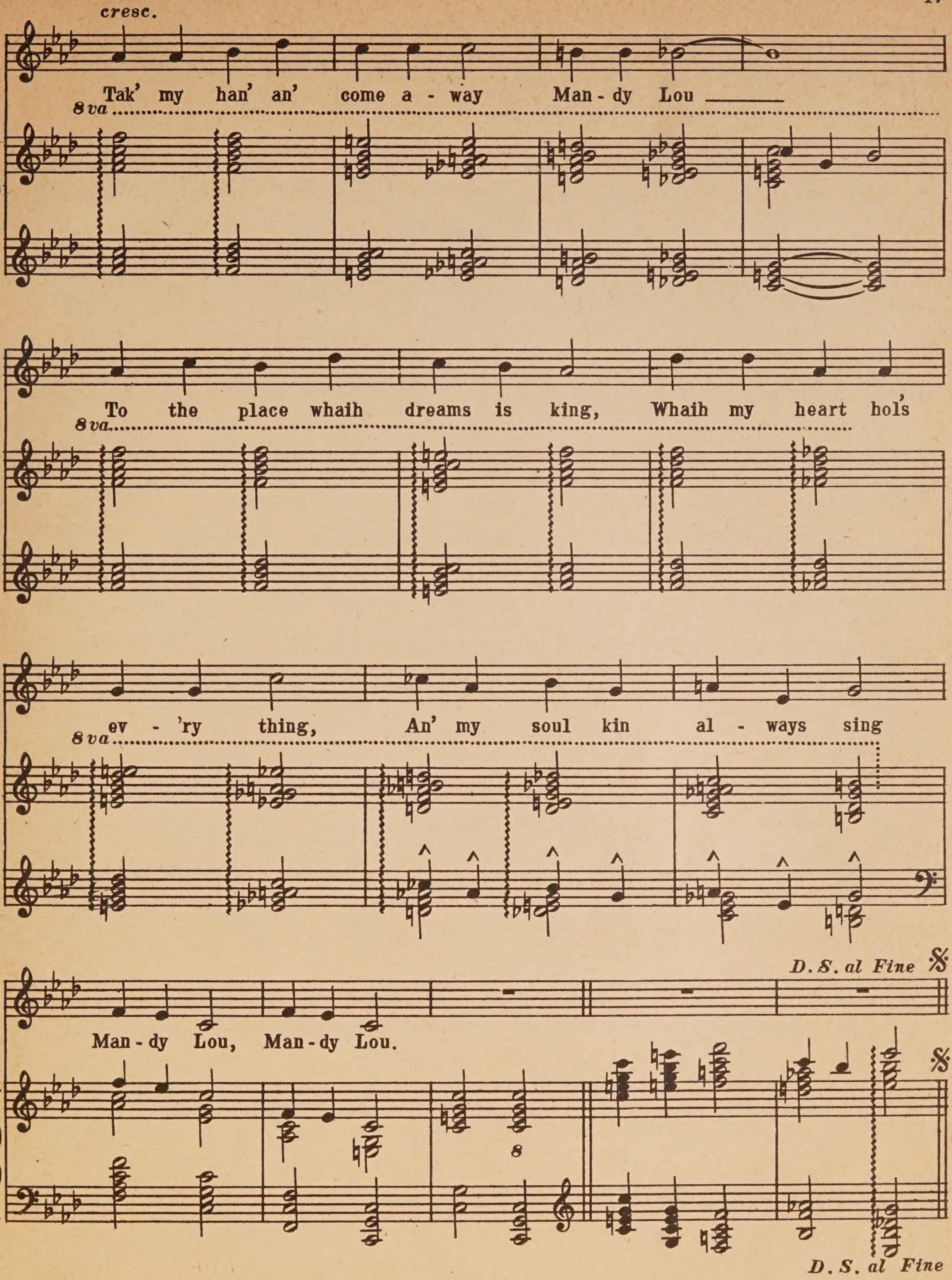
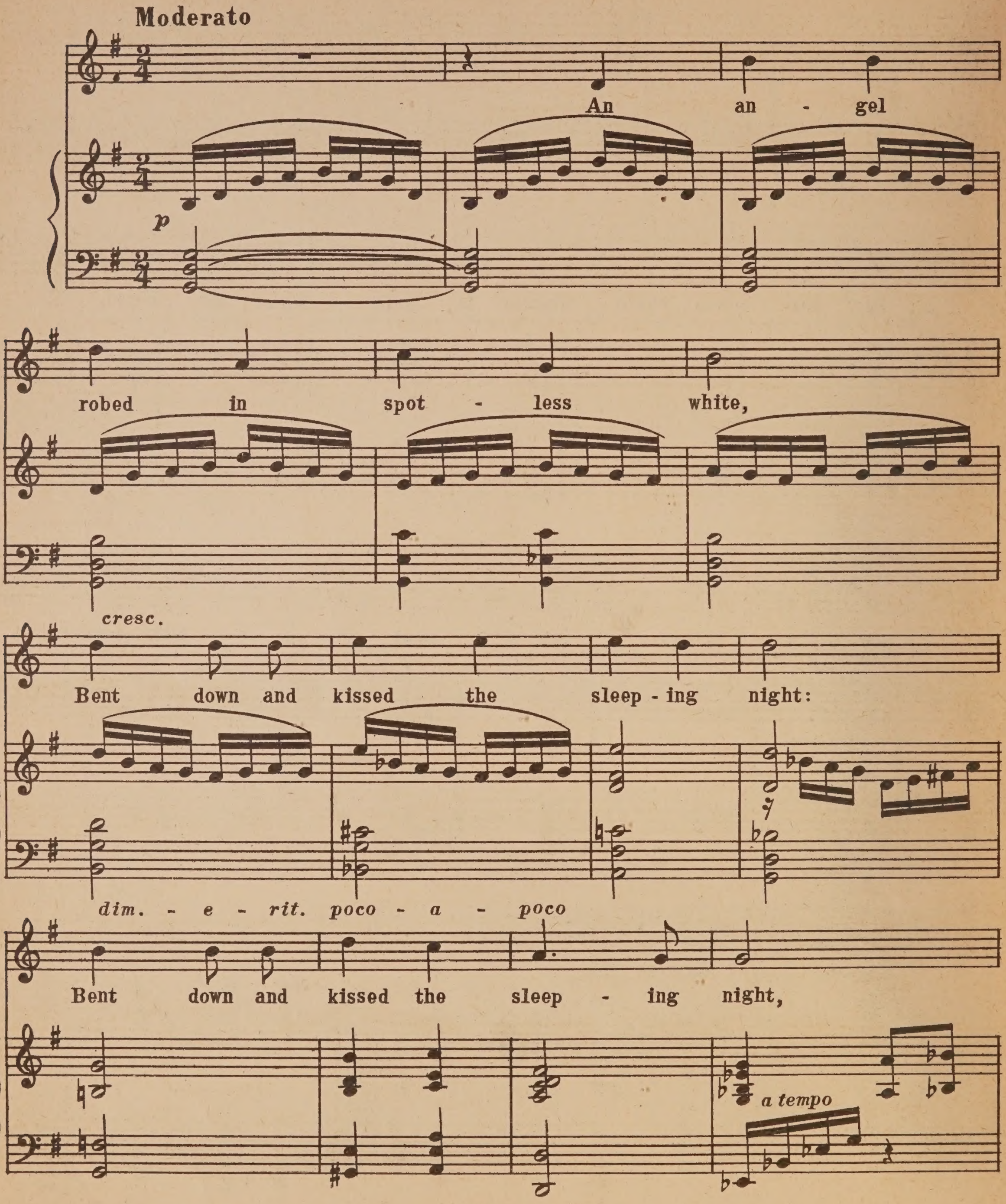

paved with gol' ___ Whaih de days is ___ nev - ah col' ___
lov - in' brown, ___ An my love will ___ be its crown ___
An' no sheep strays fom de fol', Man-dy Lou.
Come a - way to dream-in' town, Man-dy Lou.
Fine
Andante cantabile
dim.
Ai'nt you tiahed of ev - 'ry day Man - dy Lou, Man - dy Lou,
8va


cresc.
Tak' my han' an' come a - way Man - dy Lou
8va
To the place whaih dreams is king, Whaih my heart hol's
8va
ev - 'ry thing, An' my soul kin al - ways sing
8va
Man - dy Lou, Man - dy Lou.
D. S. al Fine
8
D. S. al Fine

Dawn

Lyric by
PAUL LAWRENCE DUNBAR

Music by
FREDERICK HALL


Moderato
An an - gel
p
robed in spot - less white,
cresc.
Bent down and kissed the sleep - ing night:
dim. - e - rit. poco - a - poco
Bent down and kissed the sleep - ing night,
a tempo

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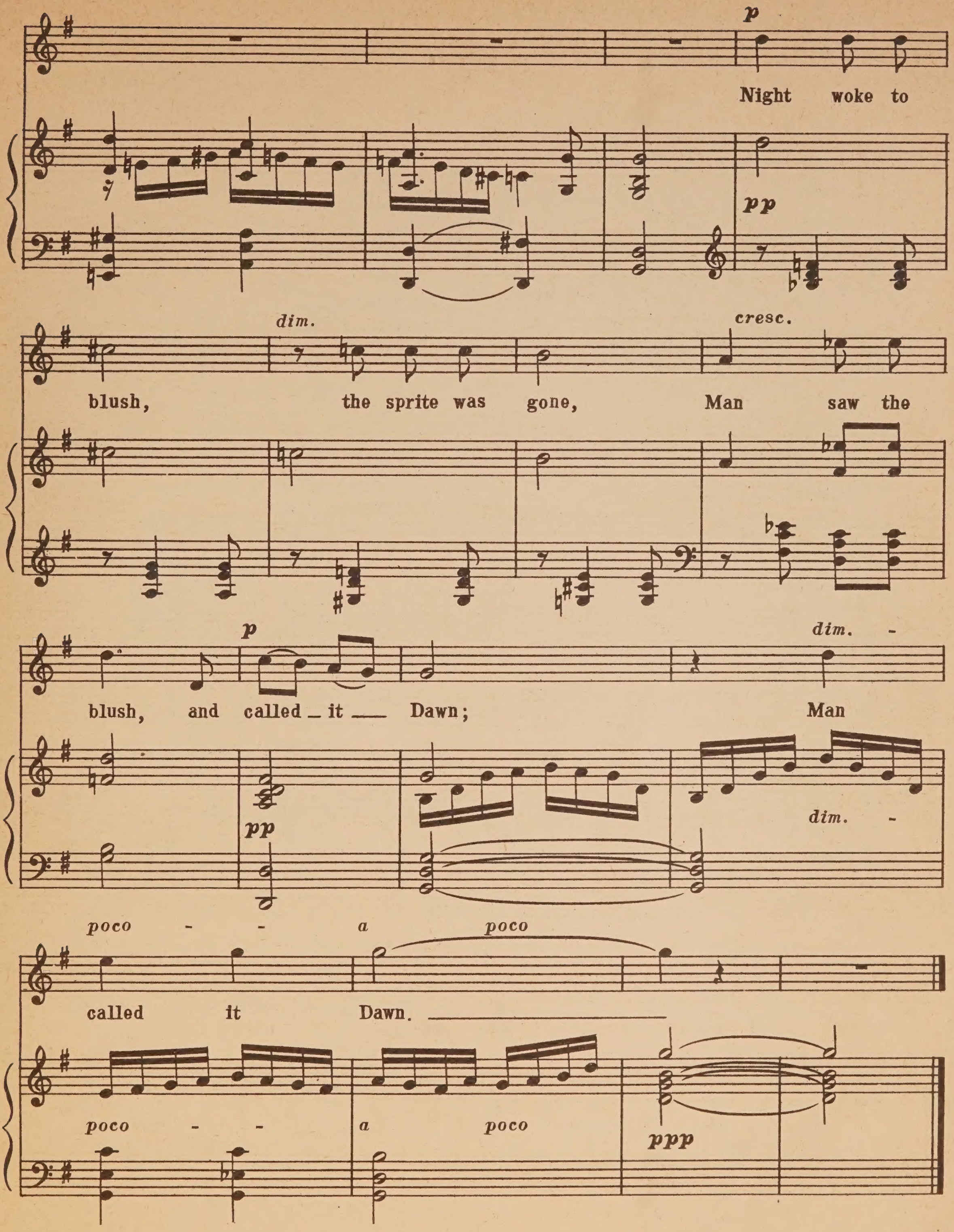
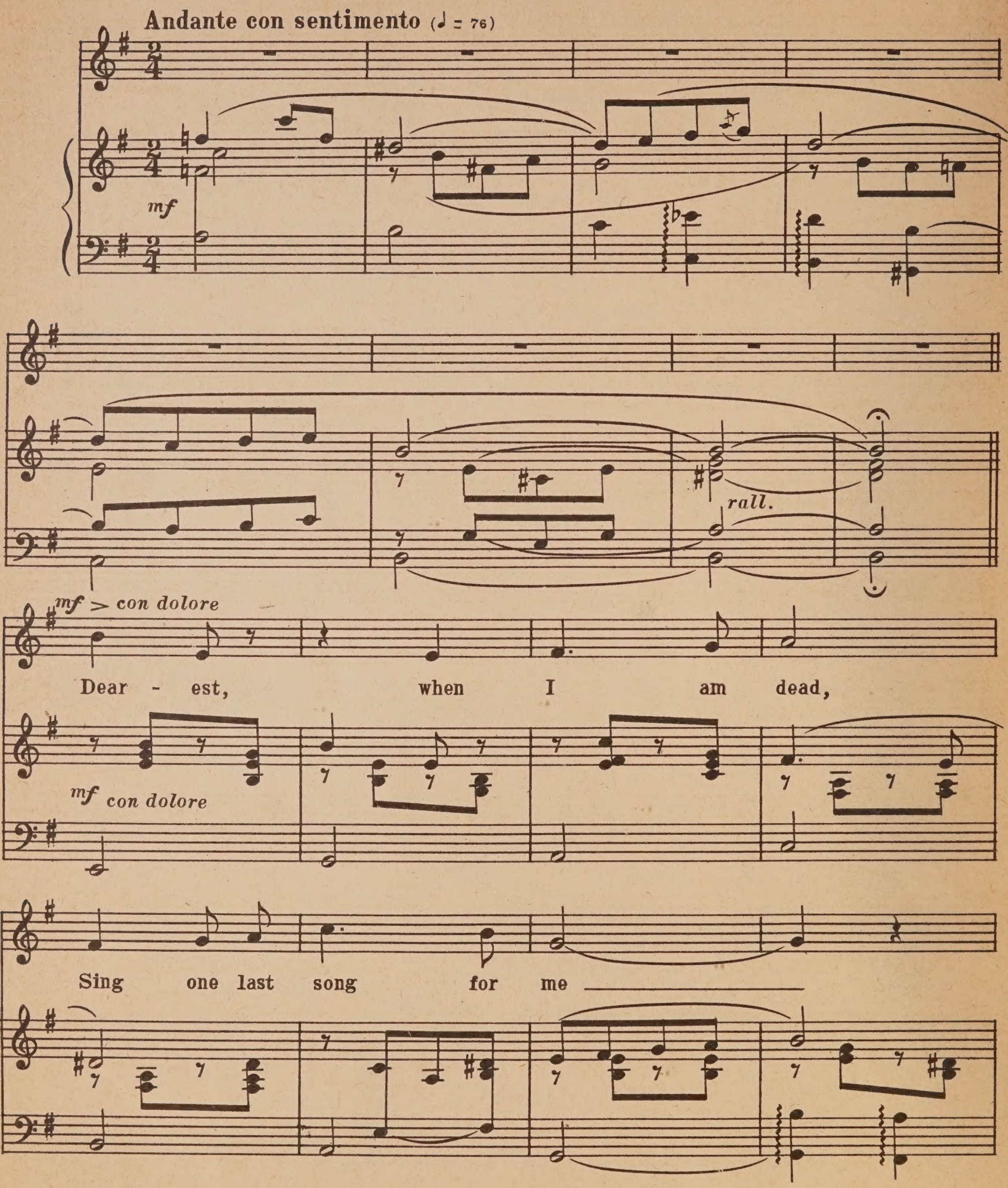

p
Night woke to
pp
dim.
cresc.
blush, the sprite was gone, Man saw the
p
dim. -
blush, and called _ it ___ Dawn; Man
pp
dim. -
poco - - a poco
called it Dawn. ___
poco - - a poco
ppp

To my wife Effie

Entreaty

Lyric by
WILLIAM HENLEY

Music by
CARL DITON


Andante con sentimento (♩ = 76)
mf
rall.
mf > con dolore
Dear - est, when I am dead,
mf con dolore
Sing one last song for me

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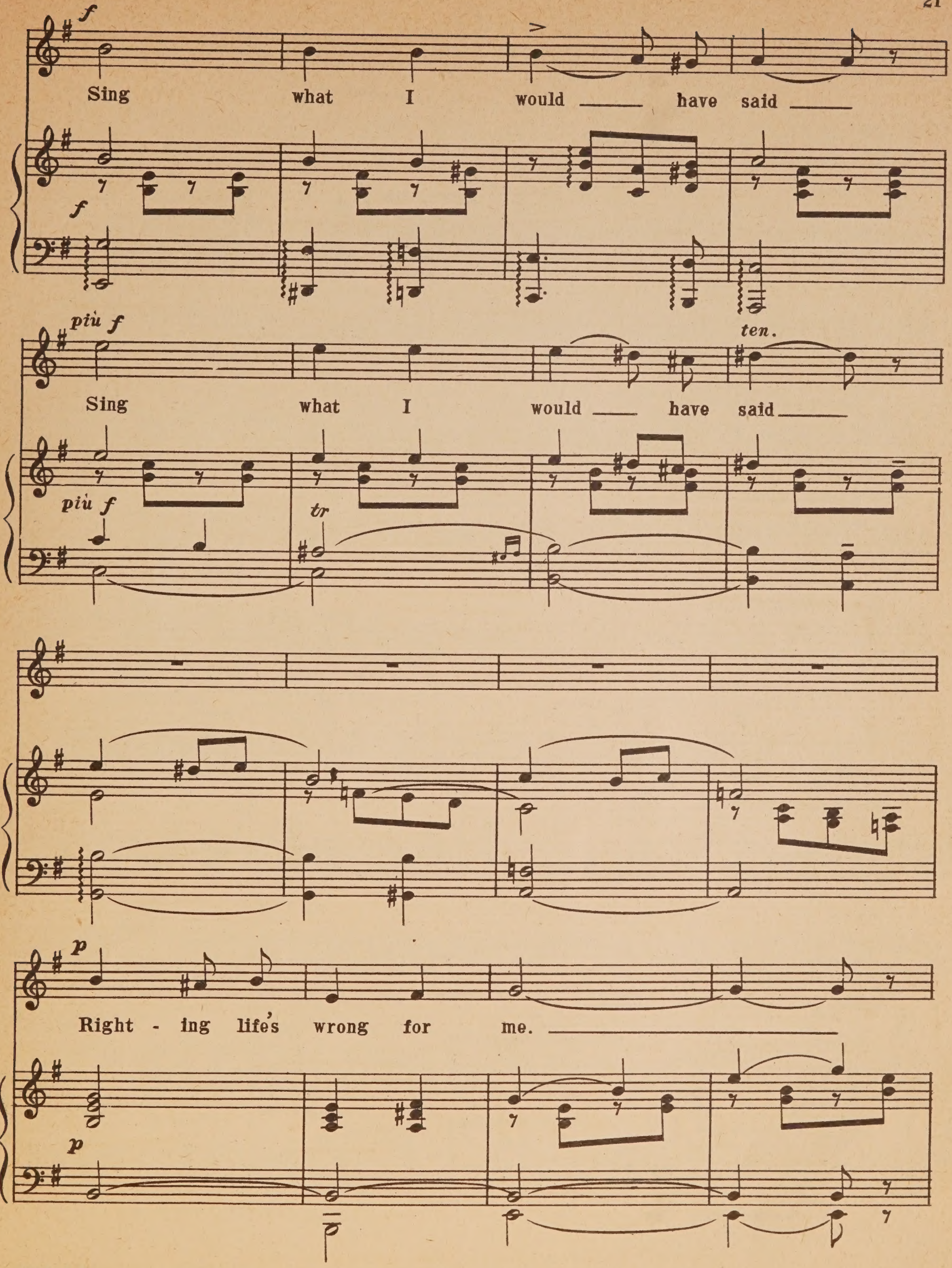
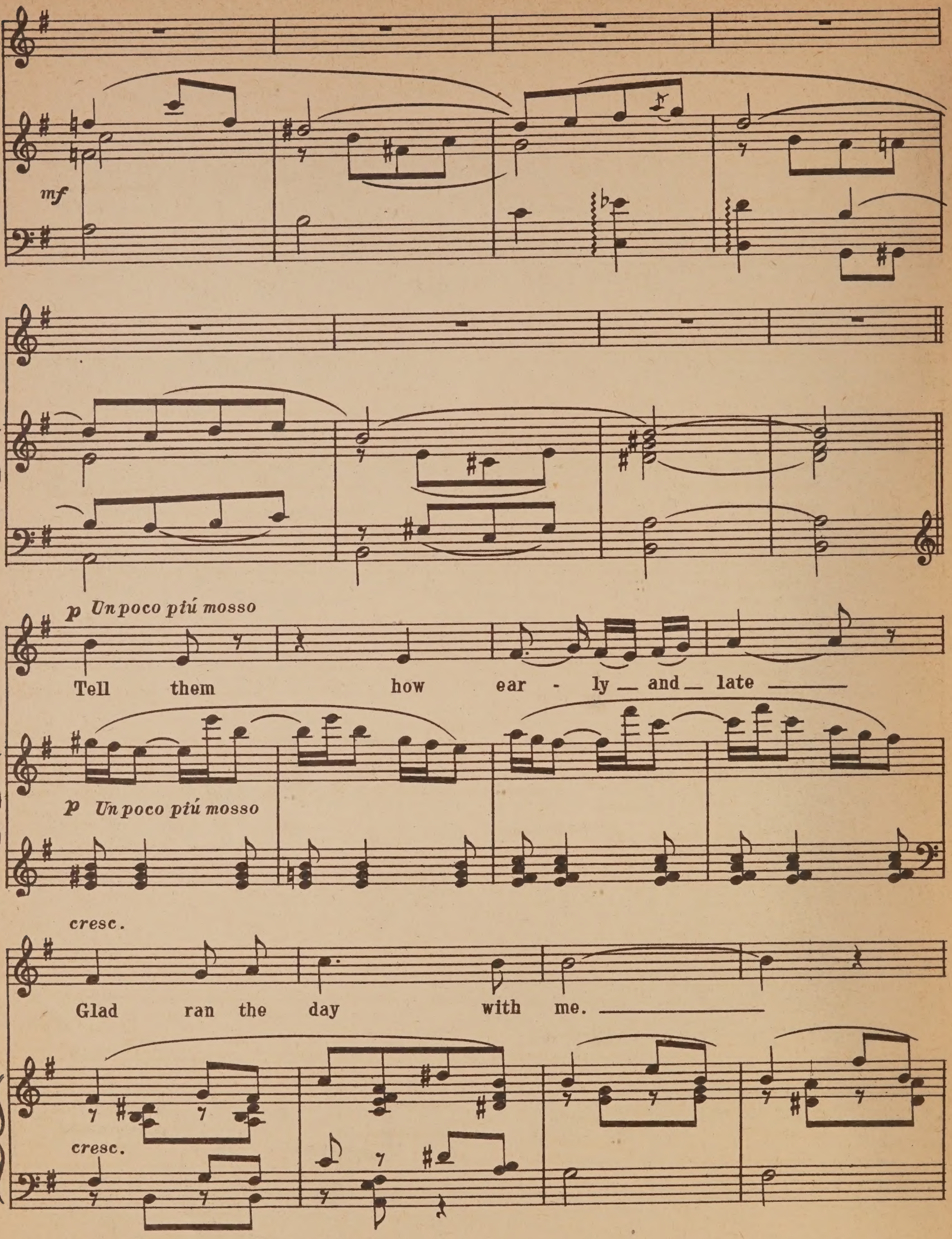
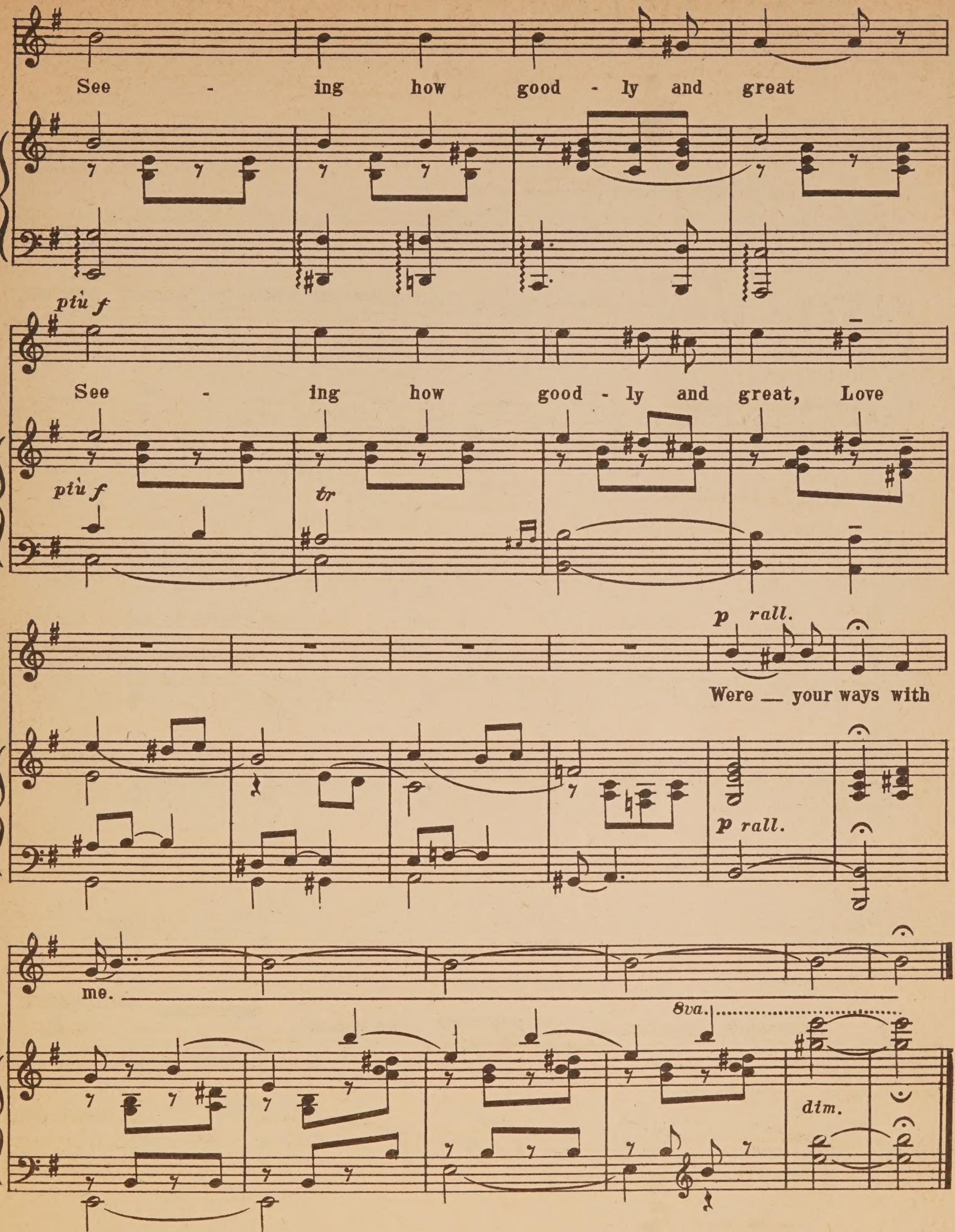

f
Sing what I would ___ have said ___
f
più f
ten.
Sing what I would ___ have said ___
più f
tr
p
Right - ing life's wrong for me. ___
p

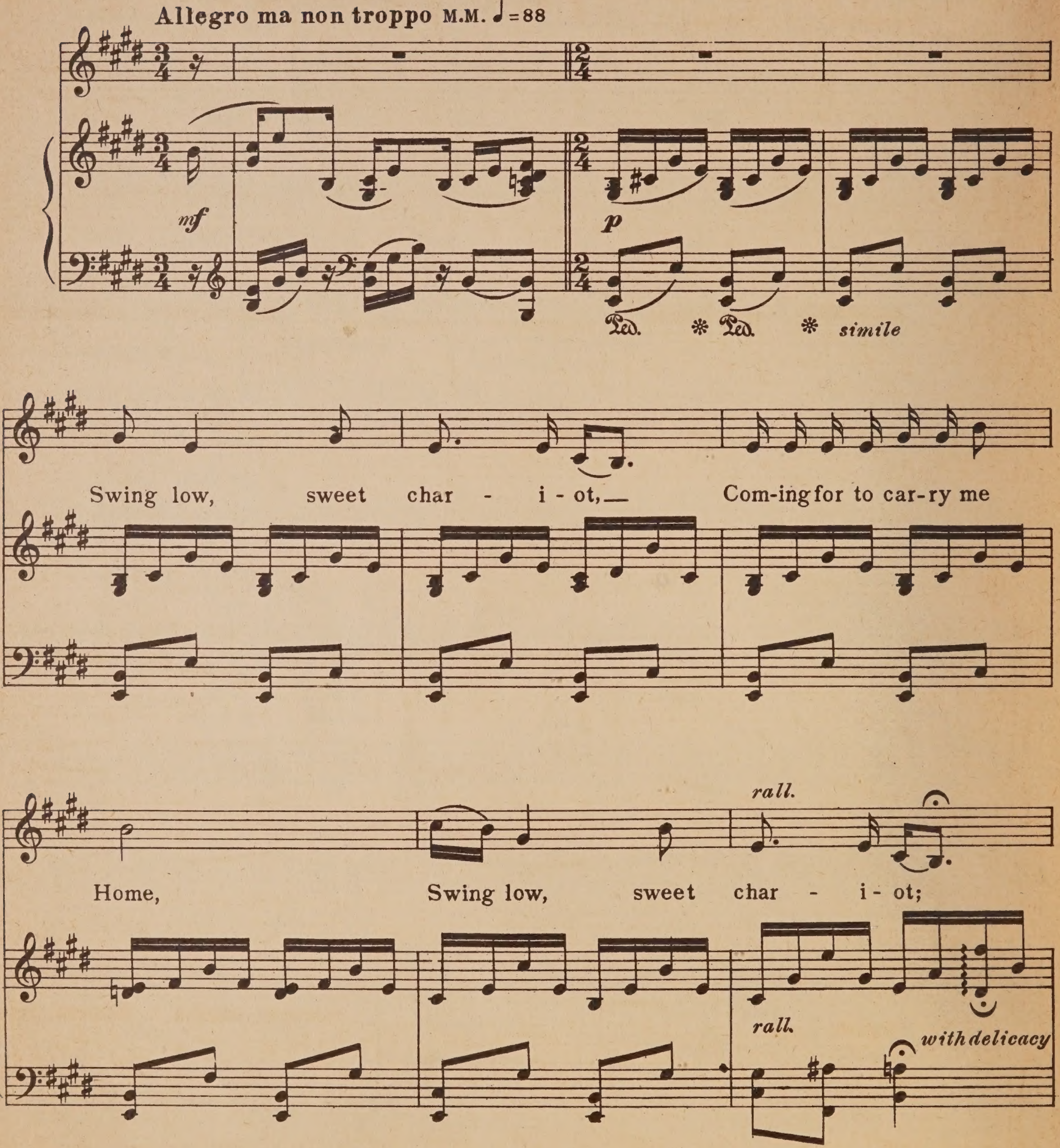

mf
p Un poco più mosso
Tell them how ear - ly and late
p Un poco più mosso
cresc.
Glad ran the day with me.
cresc.


See - ing how good - ly and great
più f
See - ing how good - ly and great, Love
più f
tr
p rall.
Were — your ways with
p rall.
me.
8va.
dim.

Swing Low Sweet Chariot

(A Spiritual in the form of an Art-Song)

Transcribed by
CARL DITON


Allegro ma non troppo M.M. 𝅗𝅥=88
mf
p
Ped.
*
Ped.
*
simile
Swing low, sweet char - i - ot, — Com-ing for to car-ry me
Home, Swing low, sweet char - i - ot;
rall.
rall.
with delicacy

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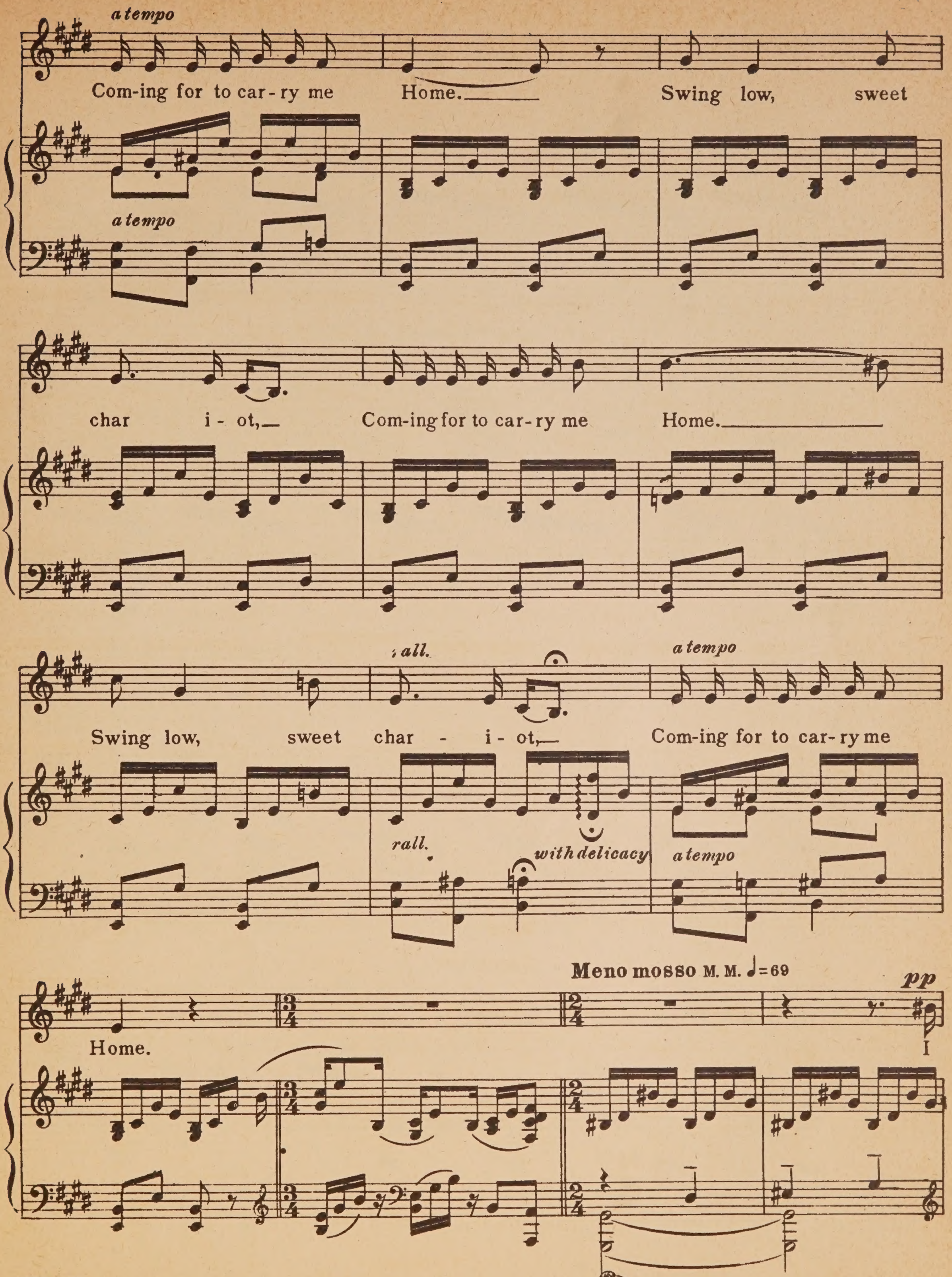
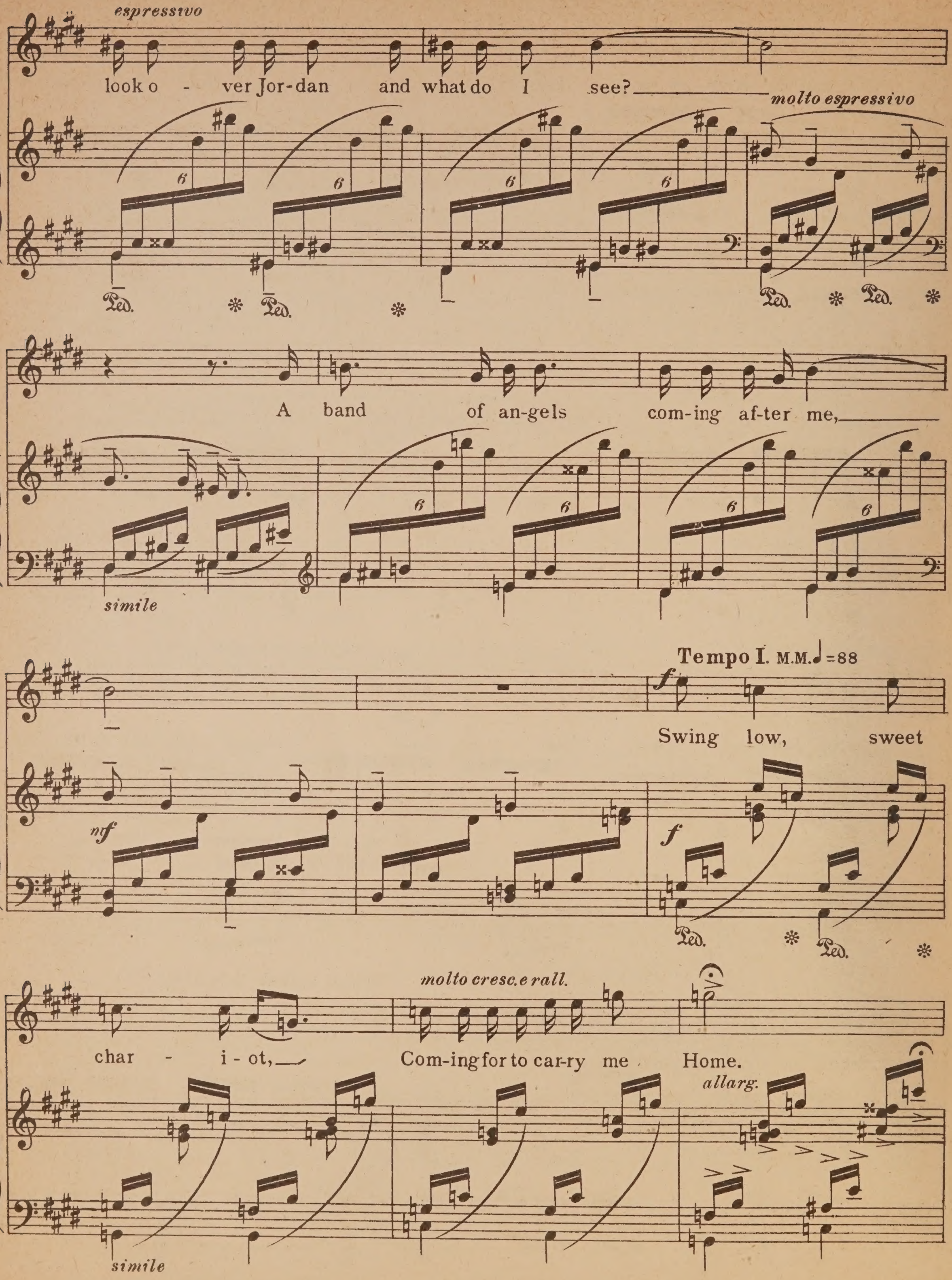
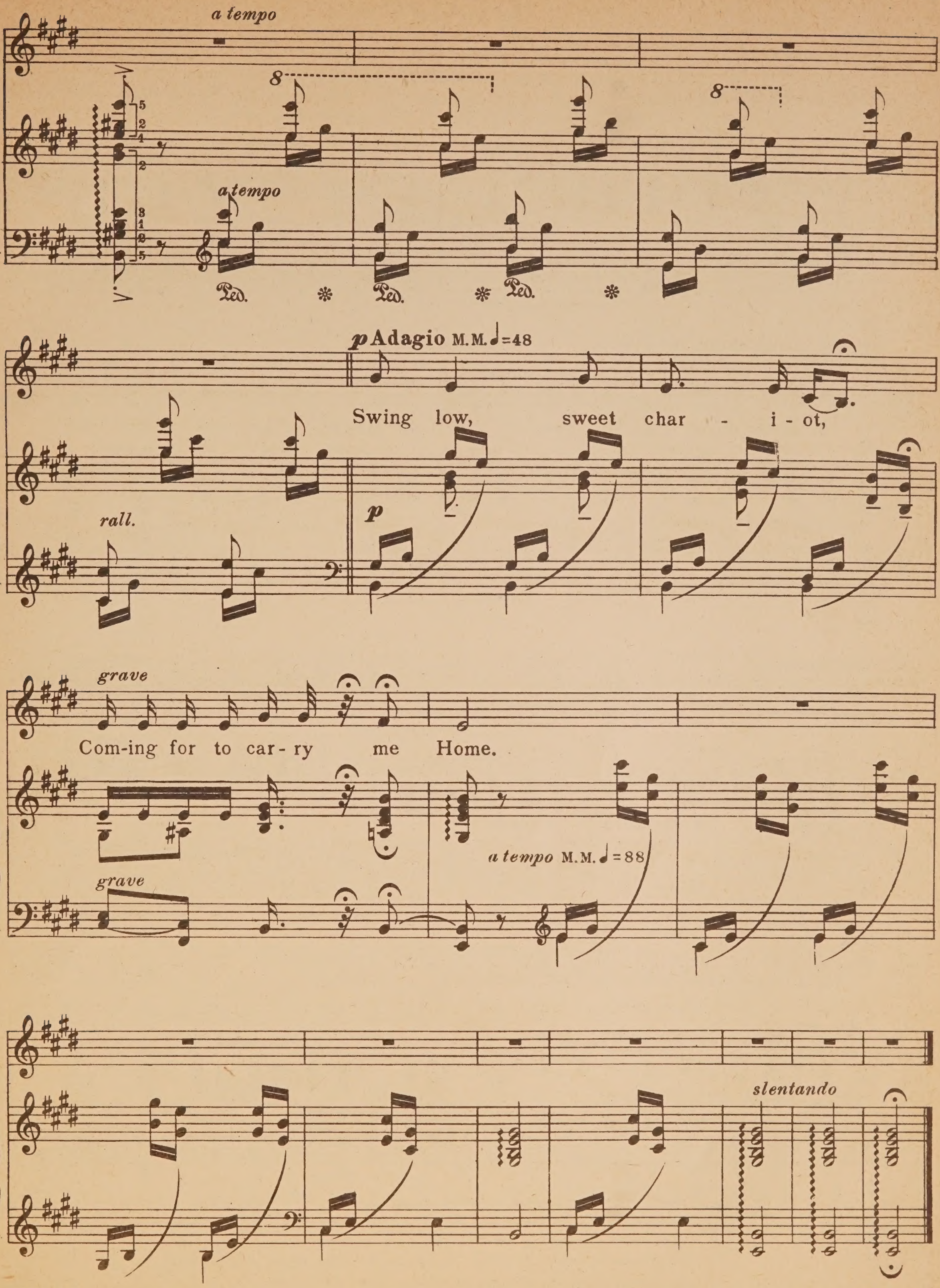

a tempo
Com-ing for to car-ry me Home.
Swing low, sweet
a tempo
char i - ot,
Com-ing for to car-ry me Home.
rall.
a tempo
Swing low, sweet char - i - ot,
Com-ing for to car-ry me
rall.
with delicacy
a tempo
Meno mosso M. M. 𝅗𝅥=69
pp
Home.
I
Ped.

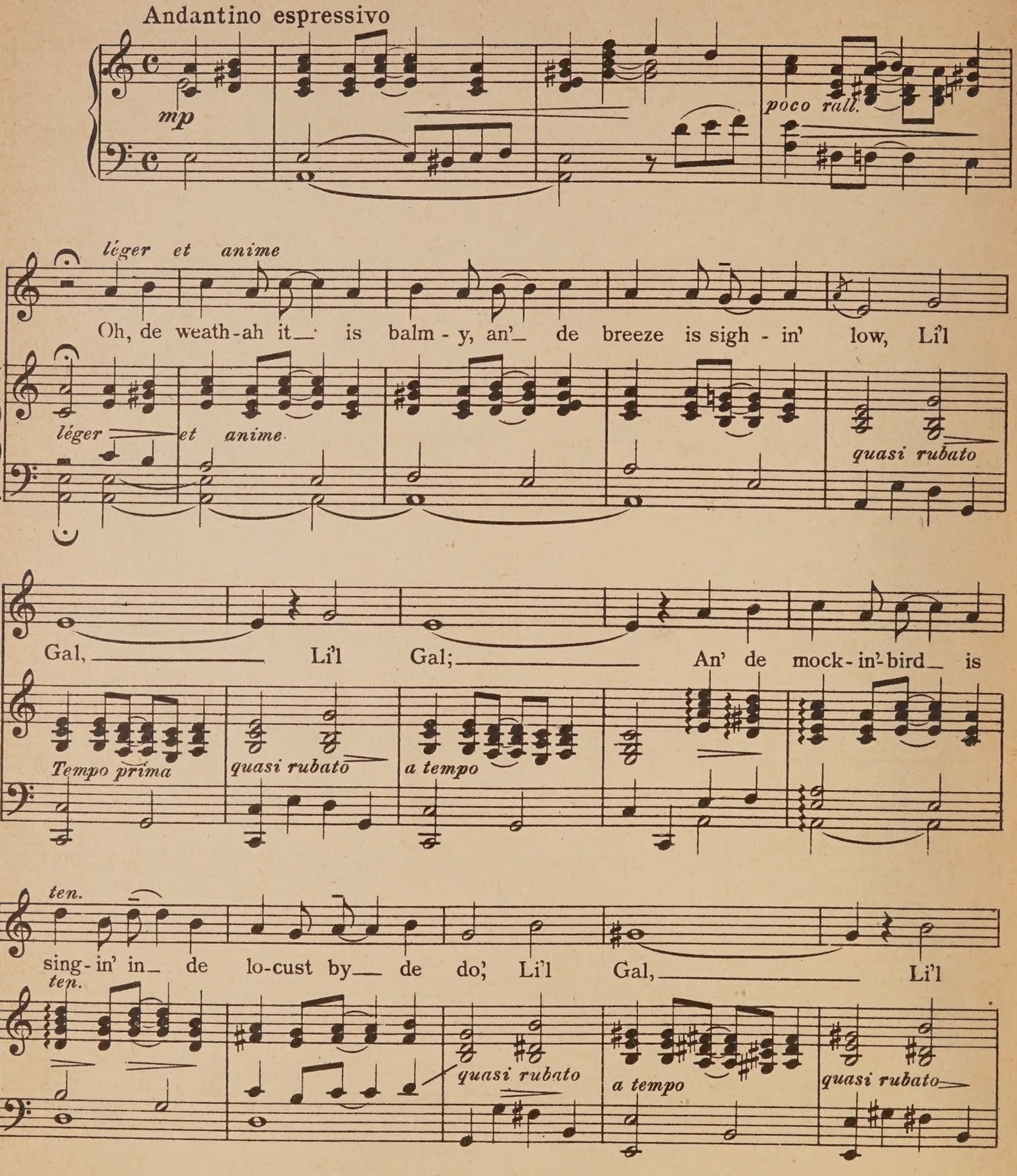

espressivo
look o - ver Jor-dan and what do I see?
molto espressivo
6
Ped. * Ped. * Ped. * Ped. *
A band of an-gels com-ing af-ter me,
simile
Tempo I. M.M. ♩=88
f
Swing low, sweet
mf
f
Ped. * Ped. *
molto cresc. e rall.
char - i - ot, Com-ing for to car-ry me Home.
allarg.
simile


a tempo
8
5 2 4 2
3 1 2 5
a tempo
Ped.
p Adagio M.M. ♩=48
Swing low, sweet char - i - ot,
rall.
p
grave
Com-ing for to car-ry me Home.
a tempo M.M. ♩=88
grave
slentando

Li'l Gal

Lyric by
PAUL LAWRENCE DUNBAR

Music by
J. ROSAMOND JOHNSON


Andantino espressivo
mp
poco rall.
léger et anime
Oh, de weath-ah it is balm-y, an' de breeze is sigh-in' low, Li'l
léger et anime
quasi rubato
Gal, Li'l Gal; An' de mock-in'-bird is
Tempo prima
quasi rubato
a tempo
ten.
sing-in' in de lo-cust by de do', Li'l Gal, Li'l
ten.
quasi rubato
a tempo
quasi rubato

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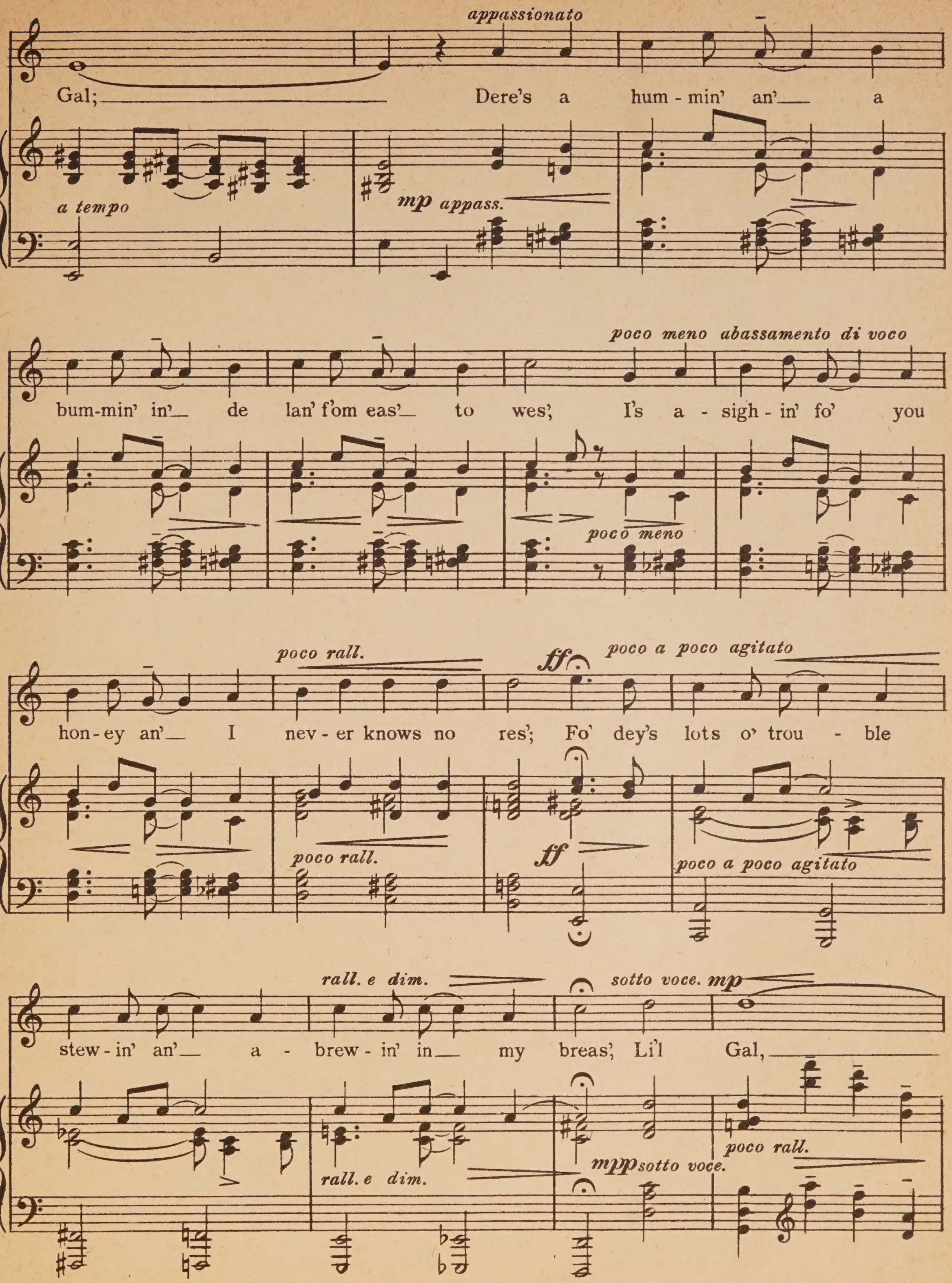
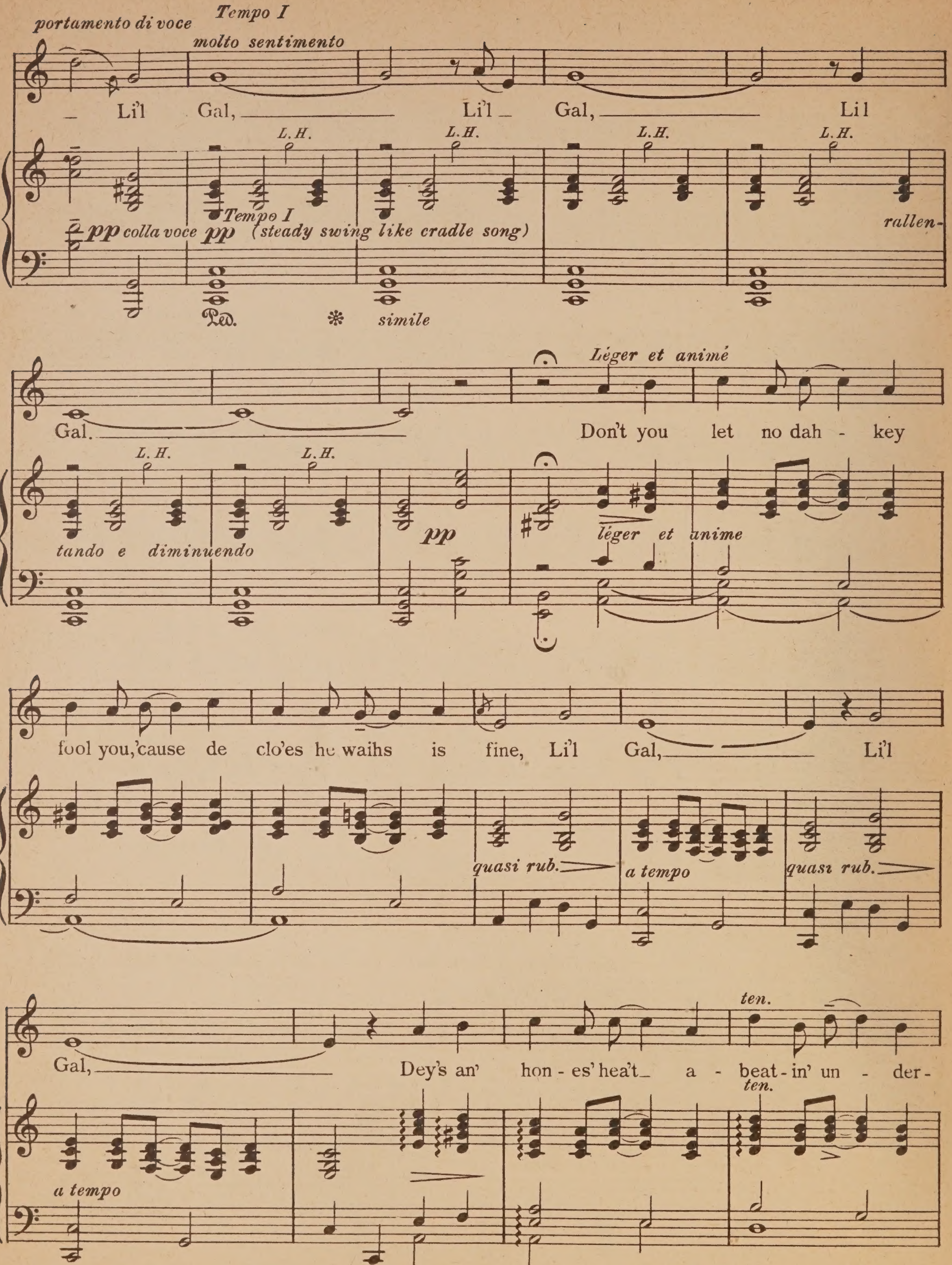
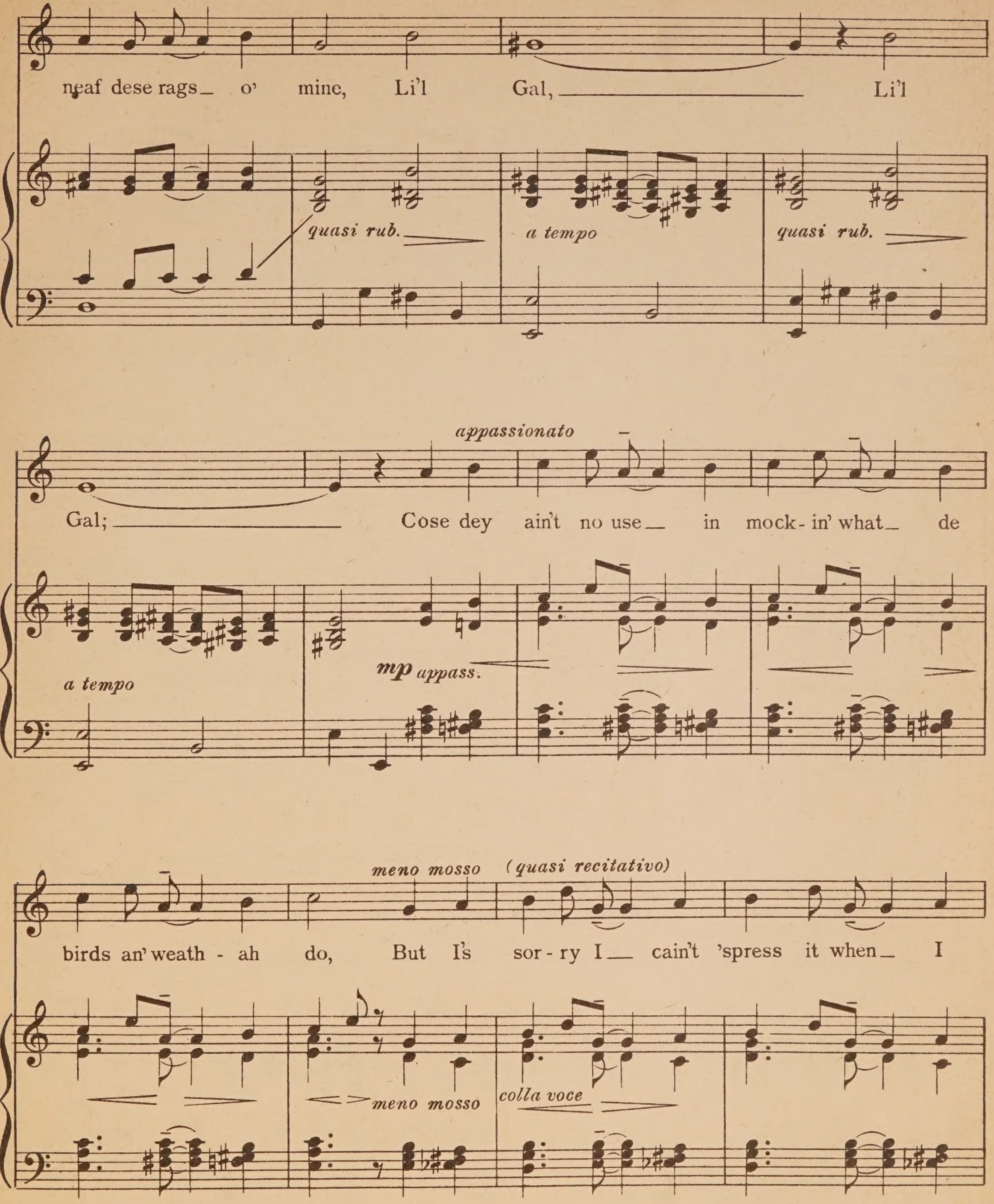
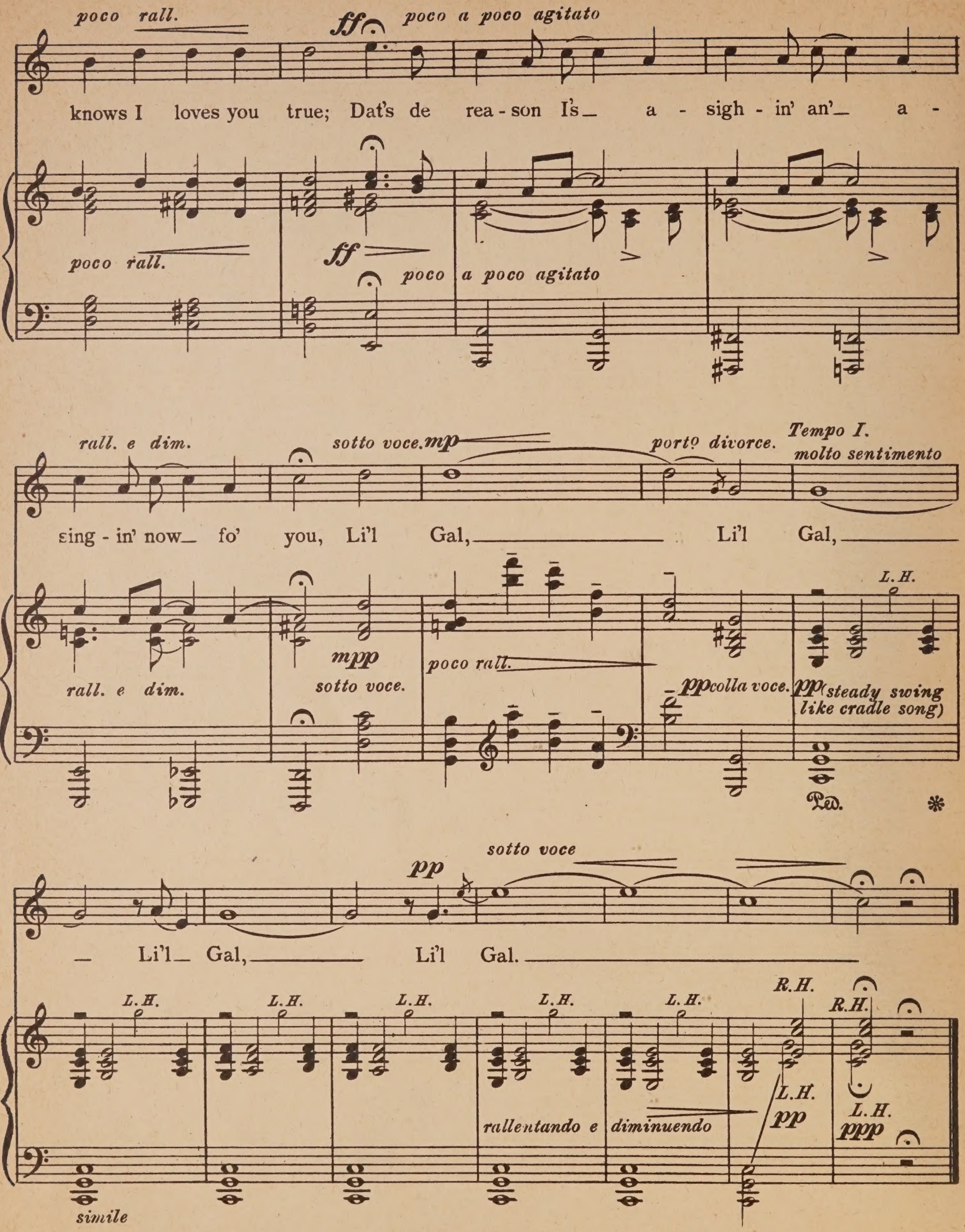

appassionato
Gal; Dere's a hum - min' an' a
a tempo
mp appass.
poco meno abassamento di voco
bum-min' in' de lan' f'om eas' to wes', I's a - sigh - in' fo' you
poco meno
poco rall.
ff
poco a poco agitato
hon-ey an' I nev - er knows no res'; Fo' dey's lots o' trou - ble
poco rall.
ff
poco a poco agitato
rall. e dim.
sotto voce. mp
stew - in' an' a - brew - in' in my breas', Li'l Gal,
rall. e dim.
mpp sotto voce.
poco rall.


portamento di voce
Tempo I
molto sentimento
Li'l Gal, Li'l Gal, Lil
L.H.
pp colla voce
Tempo I
pp (steady swing like cradle song)
rallen-
Ped. * simile
Gal.
Léger et animé
Don't you let no dah - key
tando e diminuendo
pp
léger et anime
fool you, 'cause de clo'es he waihs is fine, Li'l Gal, Li'l
quasi rub.
a tempo
Gal, Dey's an' hon - es' hea't a - beat - in' un - der-
ten.
a tempo

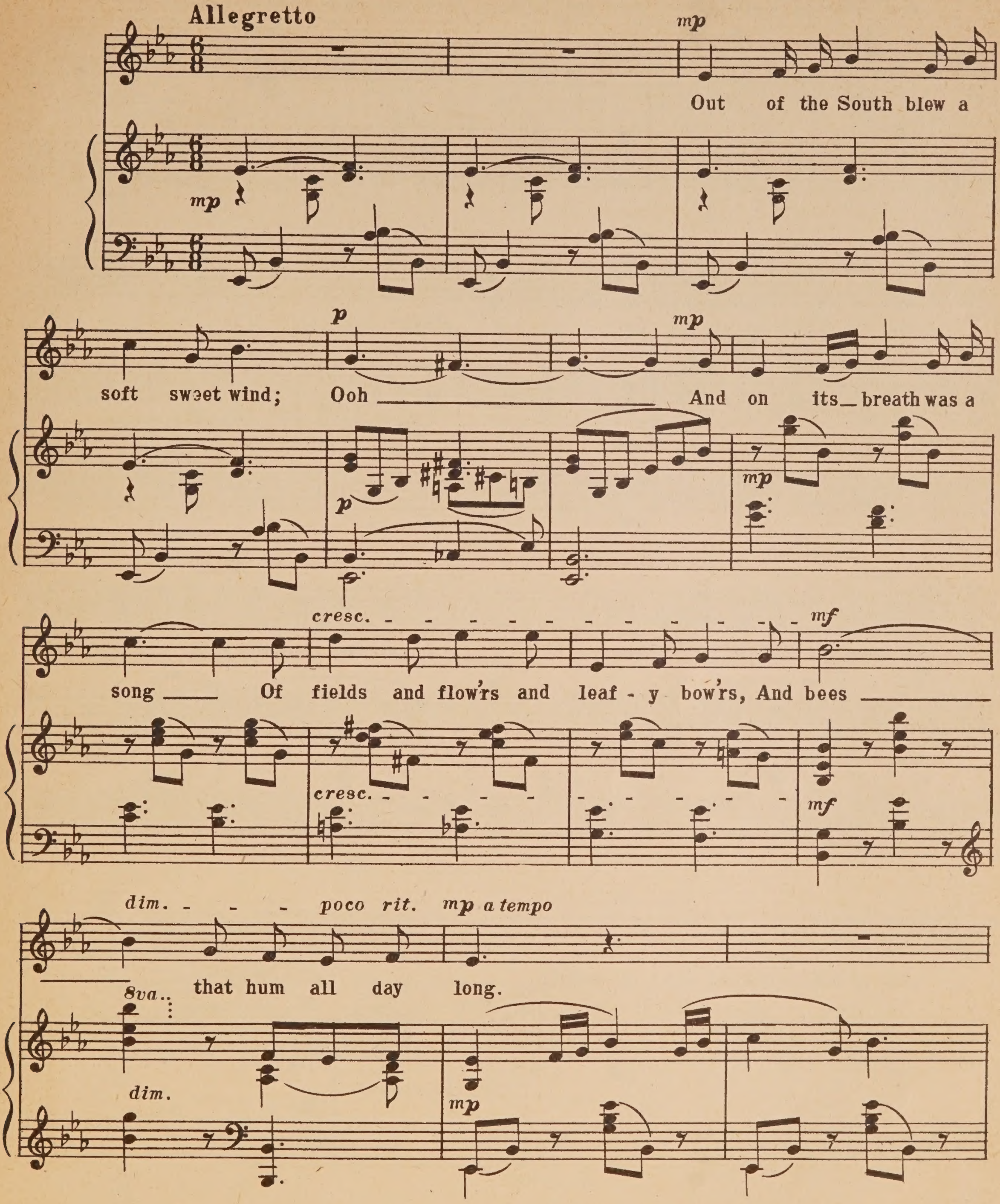

neaf dese rags o' mine, Li'l Gal, Li'l
quasi rub.
a tempo
quasi rub.
appassionato
Gal; Cose dey ain't no use in mock-in' what de
a tempo
mp appass.
meno mosso (quasi recitativo)
birds an' weath - ah do, But I's sor - ry I cain't 'spress it when I
meno mosso
colla voce


poco rall.
ff
poco a poco agitato
knows I loves you true; Dat's de rea - son I's_ a - sigh - in' an'_ a -
poco rall.
ff
poco a poco agitato
rall. e dim.
sotto voce. mp
porto divorce.
Tempo I.
molto sentimento
sing - in' now_ fo' you, Li'l Gal,_ Li'l Gal,_
rall. e dim.
mpp
sotto voce.
poco rall.
pp colla voce.
L.H.
pp (steady swing like cradle song)
Ped.
*
sotto voce
pp
_ Li'l_ Gal,_ Li'l Gal._
L.H.
R.H.
rallentando e diminuendo
pp
ppp
simile

Out of the South Blew a Wind

Lyric by
FANNIE CARTER WOODS

Music by
FLORENCE B. PRICE


Allegretto
mp
Out of the South blew a soft sweet wind; Ooh
p
mp
And on its_ breath was a song Of fields and flow'rs and leaf - y bow'rs, And bees
cresc.
mf
that hum all day long.
dim.
poco rit.
mp a tempo
8va
mp

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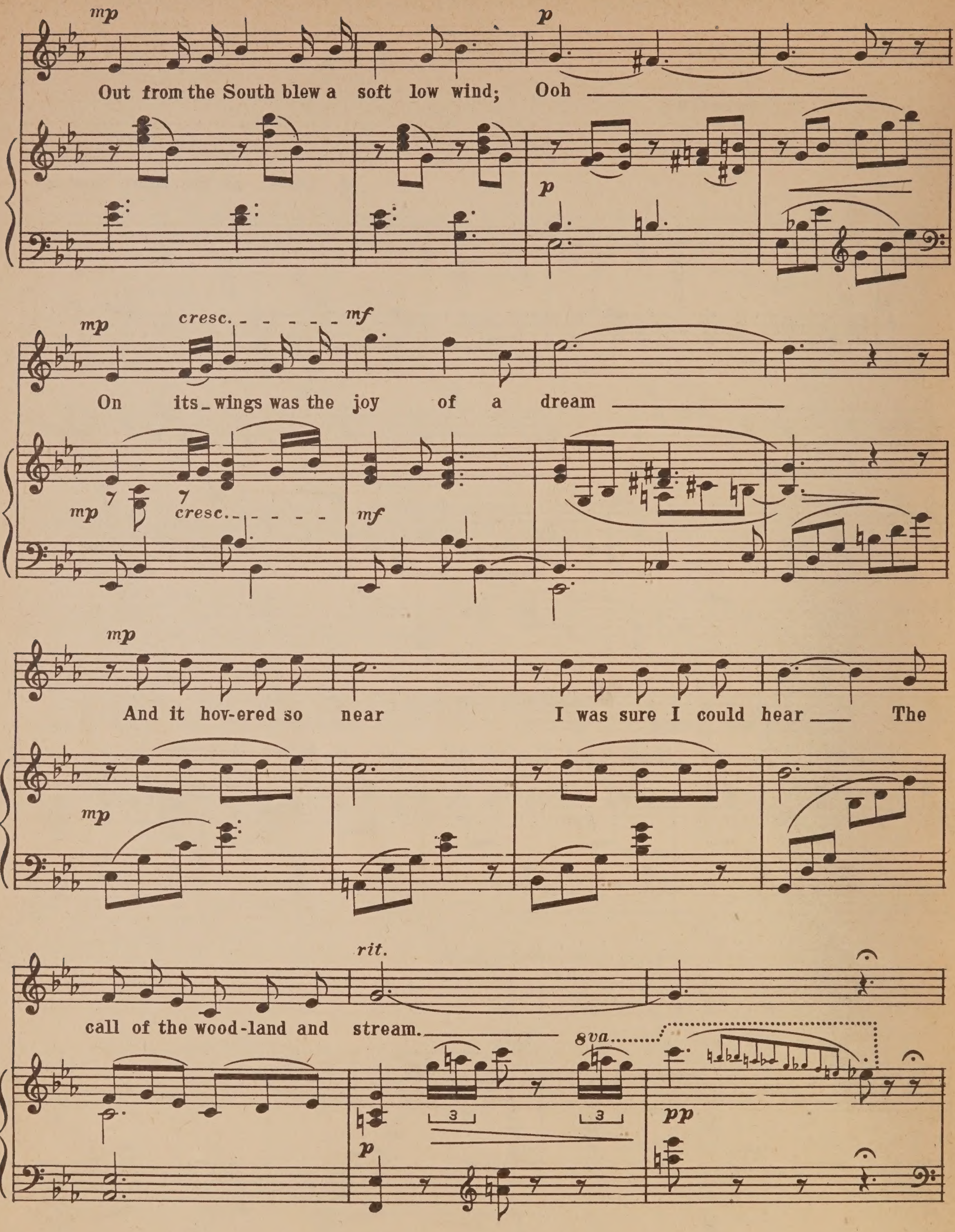
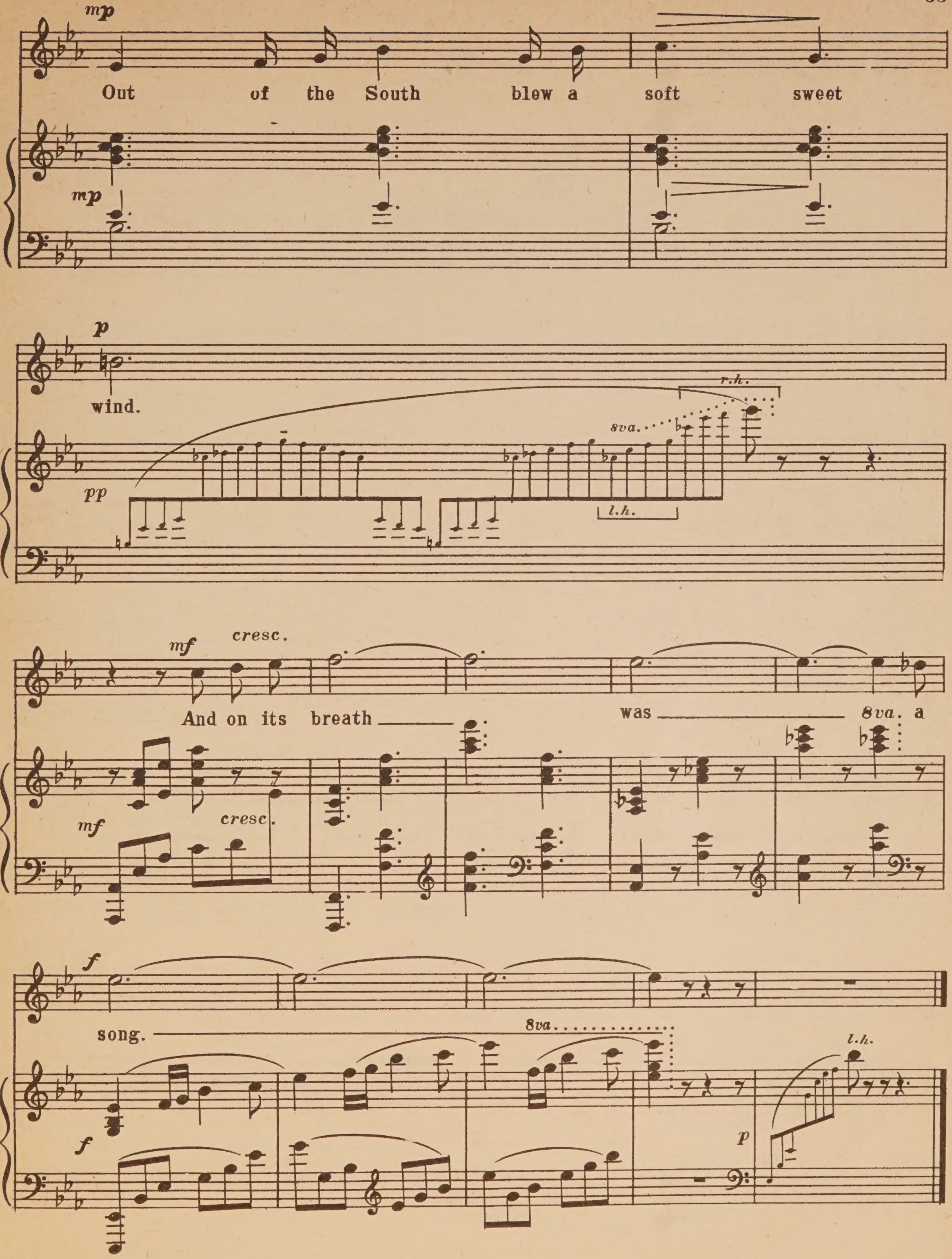
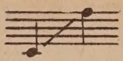

mp
Out from the South blew a soft low wind;
p
Ooh
p
mp
cresc.
mf
On its_wings was the joy of a dream
mp
cresc.
mf
mp
And it hov-ered so near
I was sure I could hear
The
mp
rit.
call of the wood-land and stream.
8va
3
3
p
pp

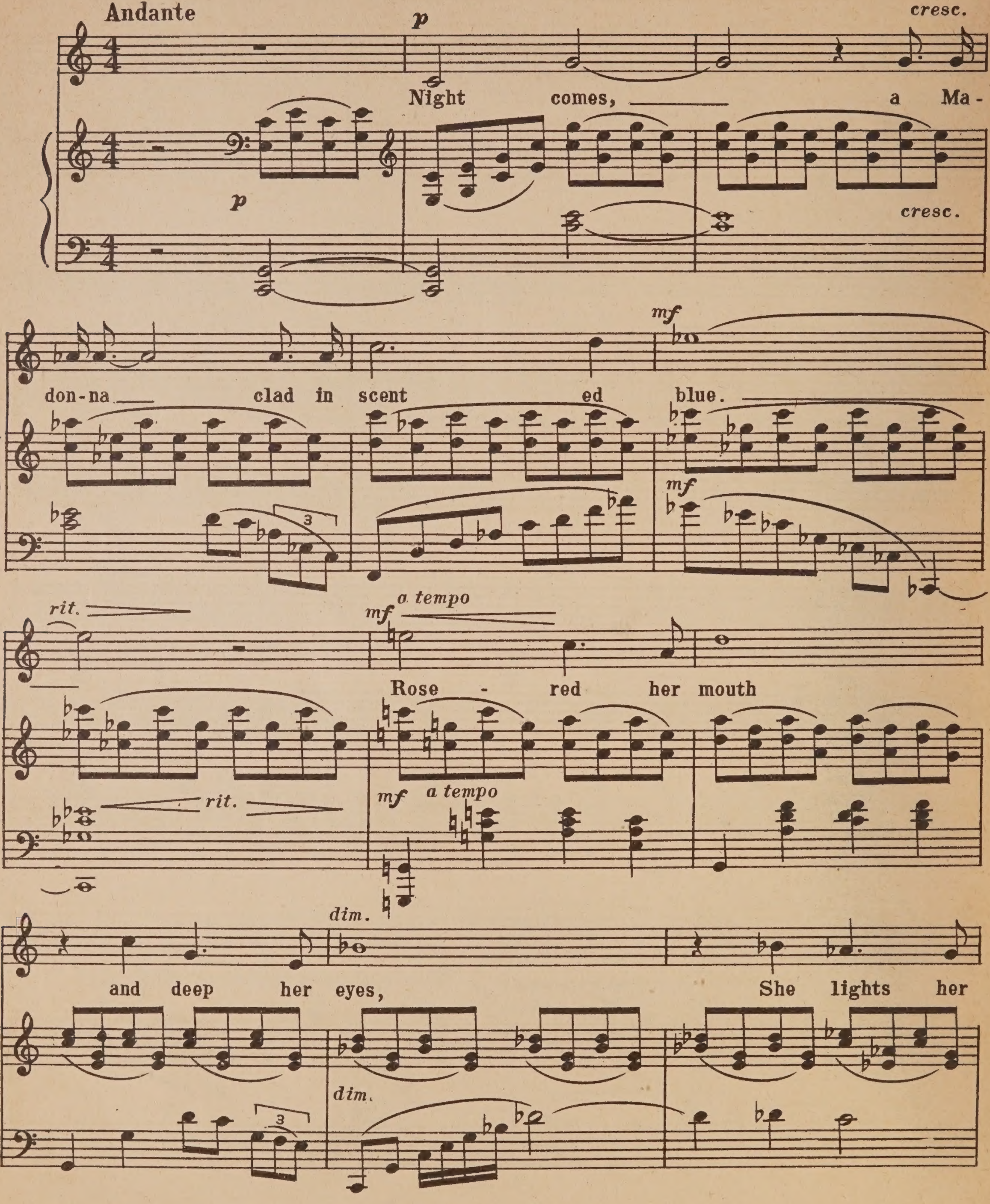

mp
Out of the South blew a soft sweet
mp
p
wind.
pp
8va.
r.h.
l.h.
mf
cresc.
And on its breath ___ was ___ 8va. a
mf
cresc.
f
song. ___
8va
f
l.h.
p

Night

Lyric by
LOUISE C. WALLACE

Music by
FLORENCE B. PRICE




Andante
p
cresc.
Night comes, a Ma-
p
cresc.
don-na clad in scent ed blue.
mf
mf
3
rit.
a tempo
mf
Rose - red her mouth
rit.
mf a tempo
dim.
and deep her eyes, She lights her
dim.
3

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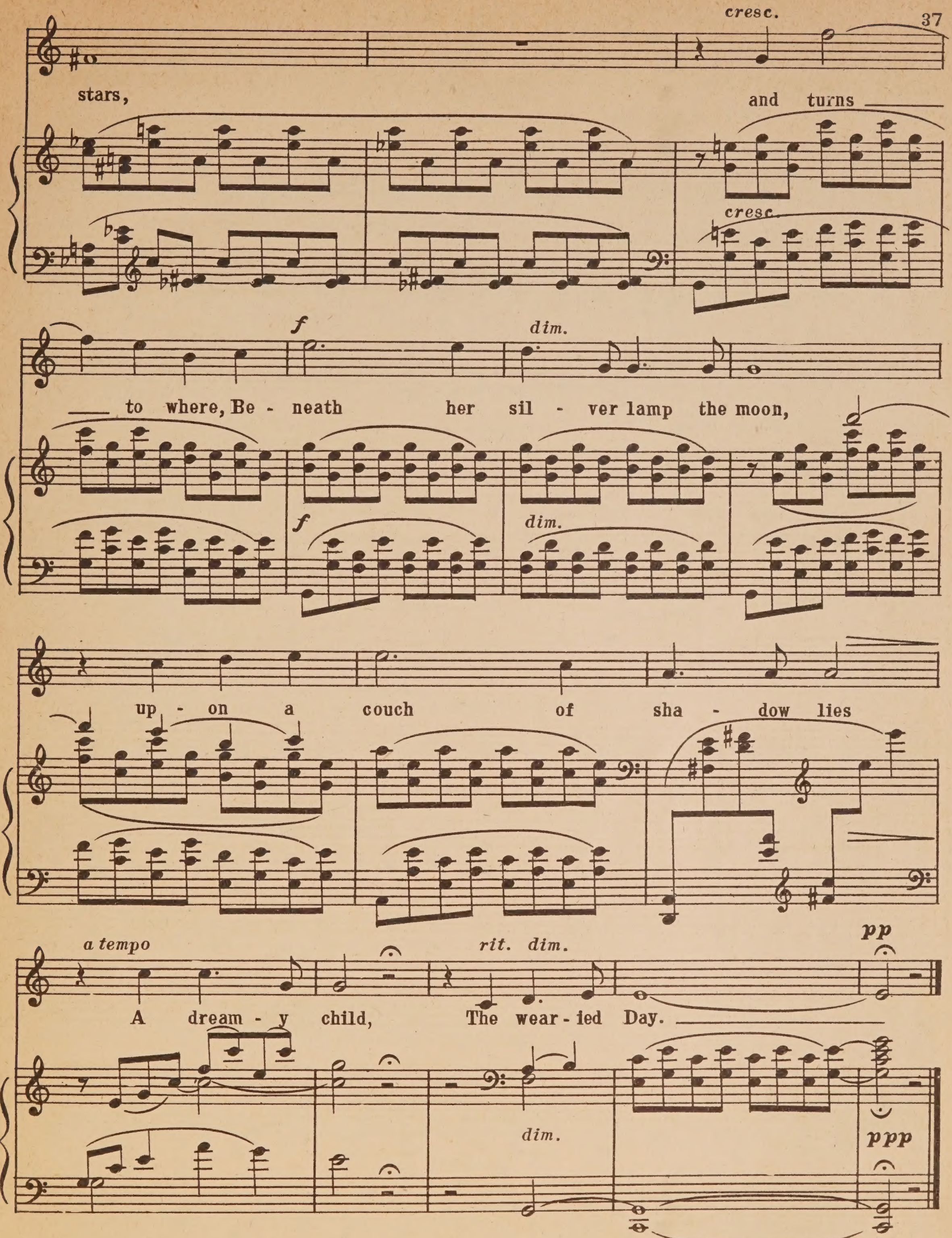
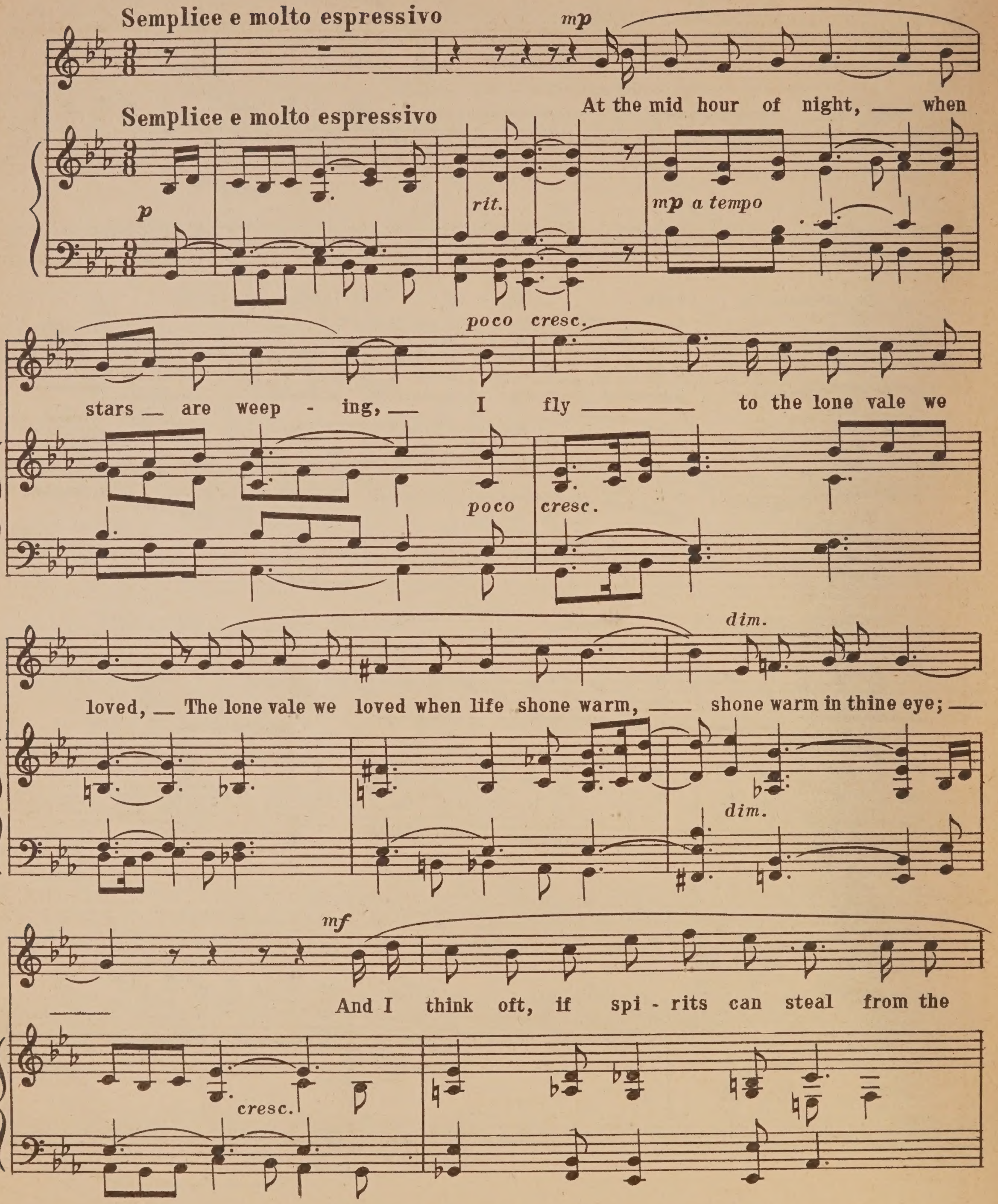

cresc.
stars,
and turns
cresc.
f
dim.
to where, Be - neath her sil - ver lamp the moon,
f
dim.
up - on a couch of sha - dow lies
a tempo
rit. dim.
pp
A dream - y child, The wear - ied Day.
dim.
ppp

I Think, Oh My Love

Lyric by
THOMAS MOORE

Music by
EDWARD MARGETSON


Semplice e molto espressivo
mp
At the mid hour of night, — when
Semplice e molto espressivo
p
rit.
mp a tempo
poco cresc.
stars — are weep - ing, — I fly — to the lone vale we
poco cresc.
dim.
loved, — The lone vale we loved when life shone warm, — shone warm in thine eye; —
dim.
mf
And I think oft, if spi - rits can steal from the
cresc.

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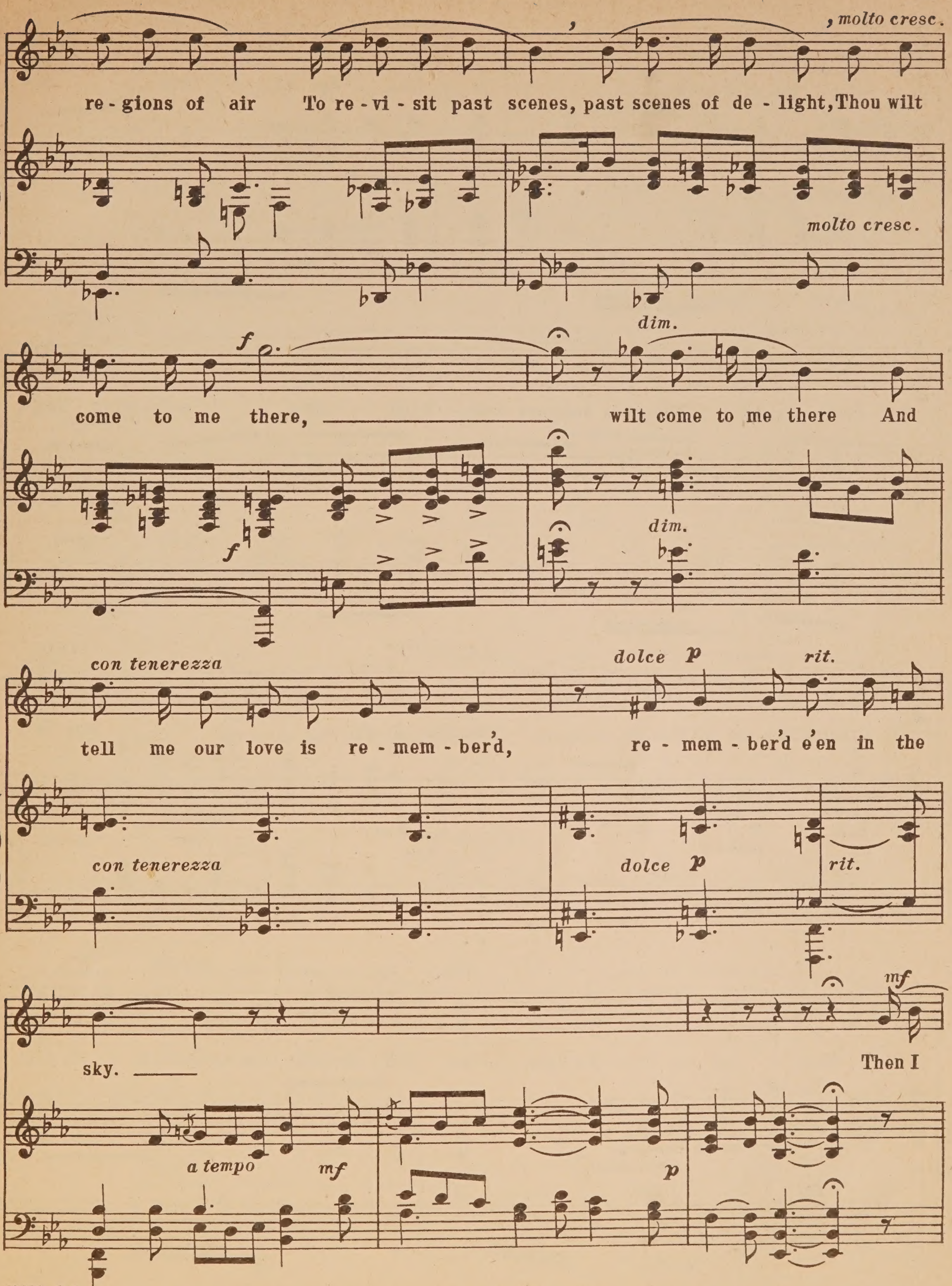
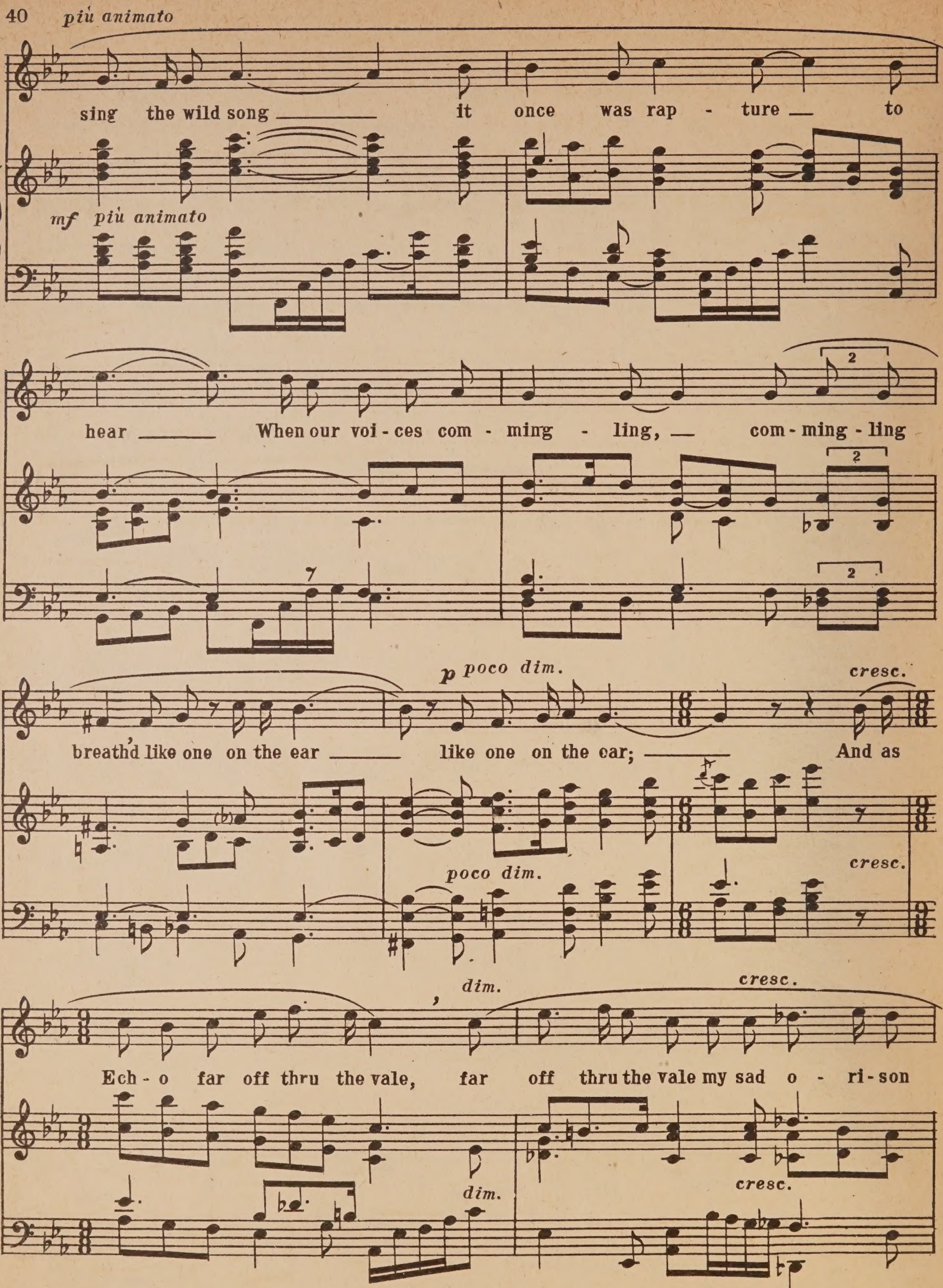
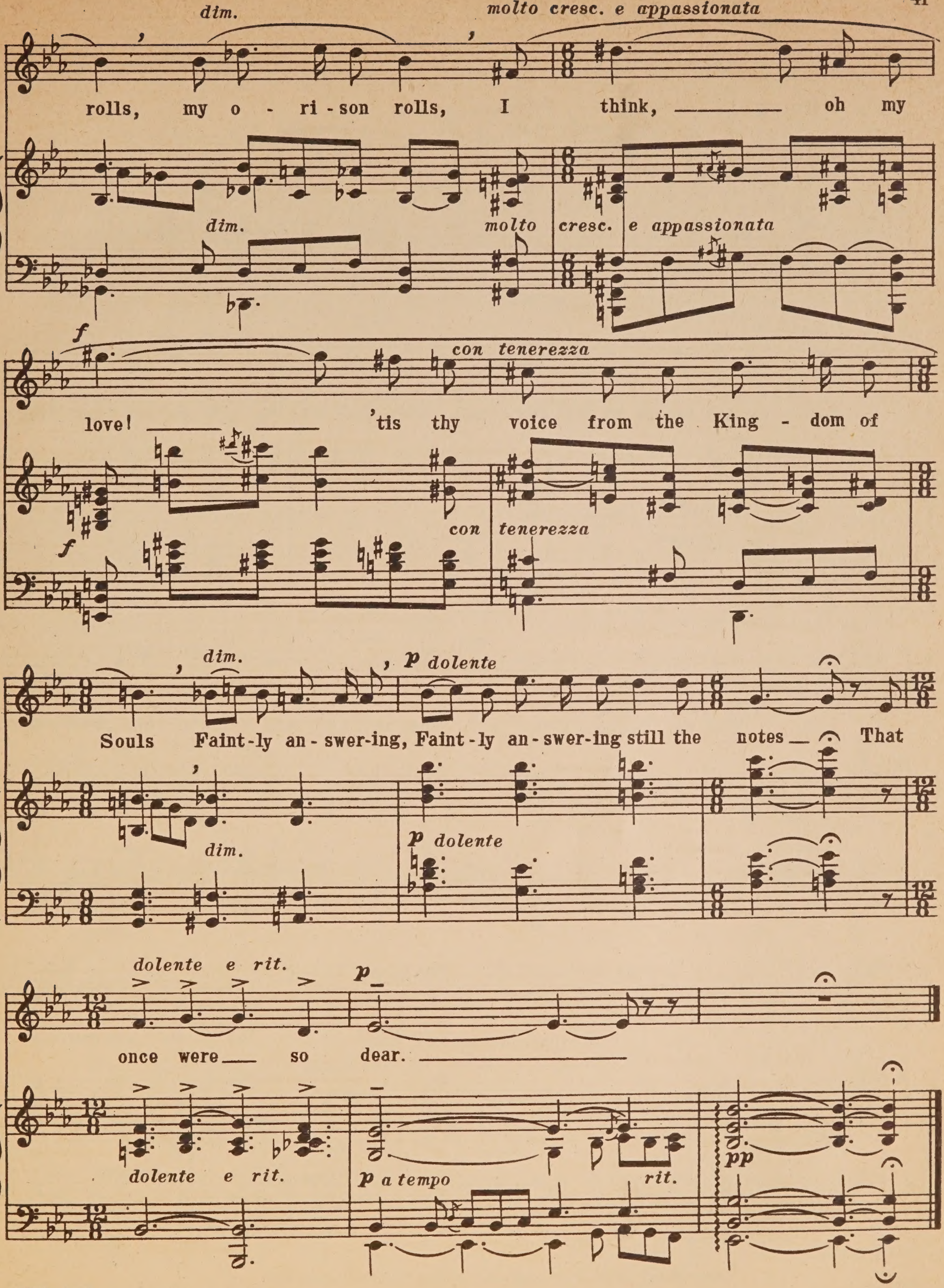

, molto cresc.
re - gions of air To re - vi - sit past scenes, past scenes of de - light, Thou wilt
molto cresc.
f
dim.
come to me there, wilt come to me there And
f
dim.
con tenerezza
dolce p
rit.
tell me our love is re - mem - ber'd, re - mem - ber'd e'en in the
con tenerezza
dolce p
rit.
mf
sky. Then I
a tempo
mf
p

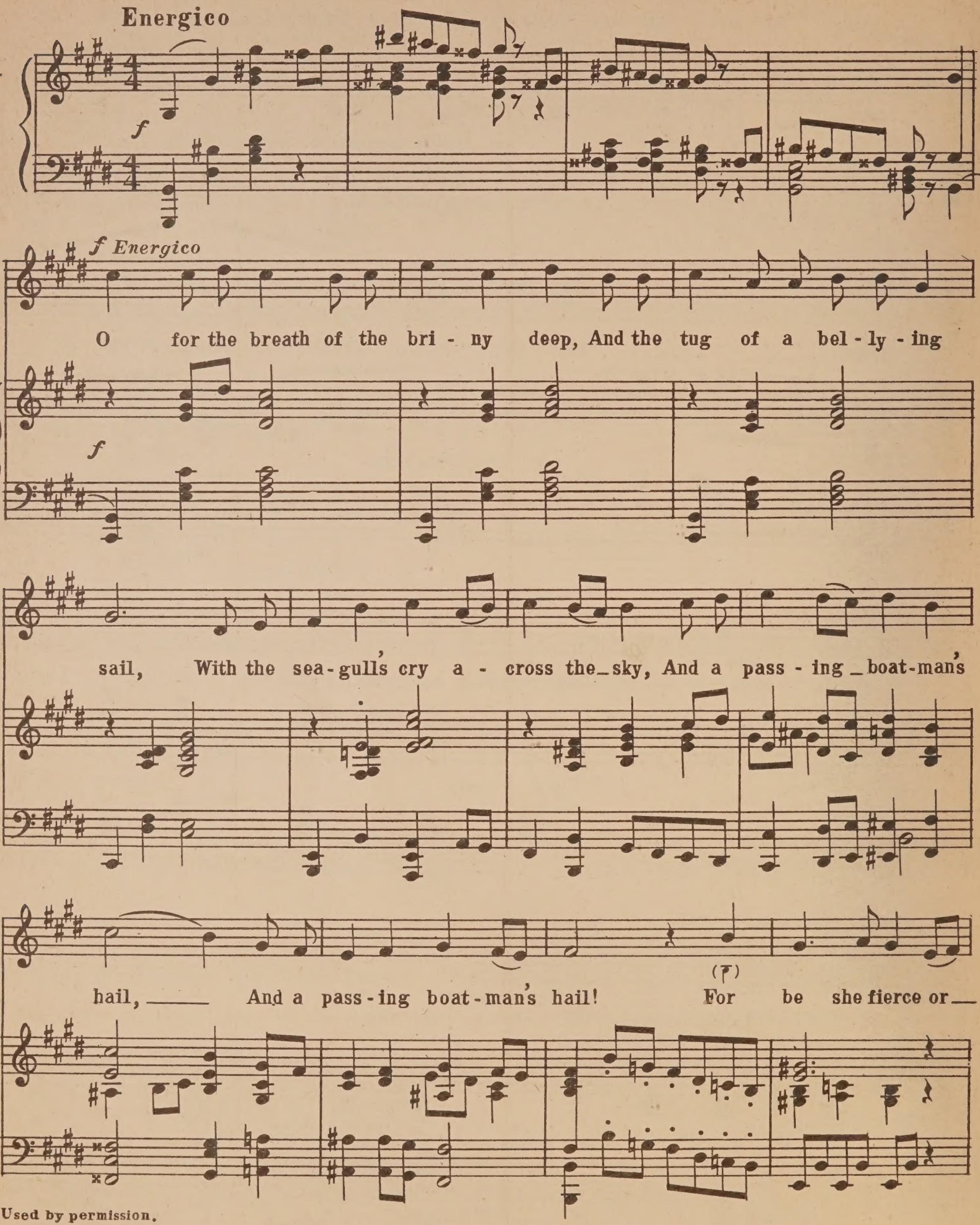

più animato
sing the wild song it once was rap - ture to
mf più animato
hear When our voi-ces com - ming - ling, com-ming-ling
2
p poco dim.
cresc.
breath'd like one on the ear like one on the ear; And as
poco dim.
cresc.
dim.
cresc.
Ech-o far off thru the vale, far off thru the vale my sad o - ri-son
dim.
cresc.


dim.
molto cresc. e appassionata
rolls, my o - ri - son rolls, I think, oh my
dim.
molto cresc. e appassionata
f
con tenerezza
love! 'tis thy voice from the King - dom of
f
con tenerezza
dim.
p dolente
Souls Faint - ly an - swer - ing, Faint - ly an - swer - ing still the notes That
dim.
p dolente
dolente e rit.
p
once were so dear.
dolente e rit.
p a tempo
rit.
pp

A Sailor's Song

Lyric by
*PAUL LAWRENCE DUNBAR

Music by
EDWARD MARGETSON


Energico
f
f Energico
O for the breath of the bri - ny deep, And the tug of a bel - ly - ing
f
sail, With the sea-gull's cry a - cross the_sky, And a pass - ing _boat-man's
hail, ___ And a pass - ing boat - man's hail! For be she fierce or ___
(𝄐)

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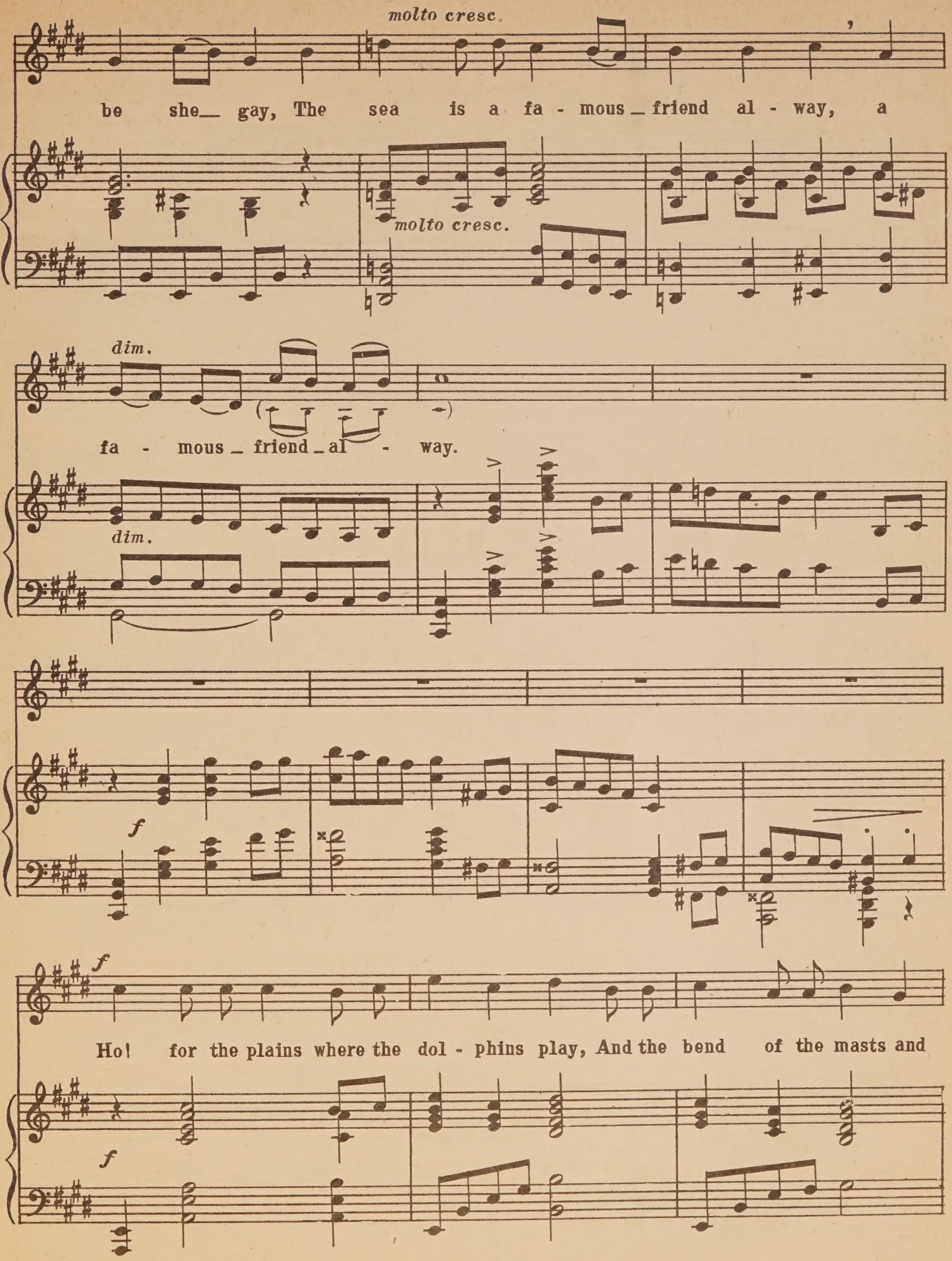
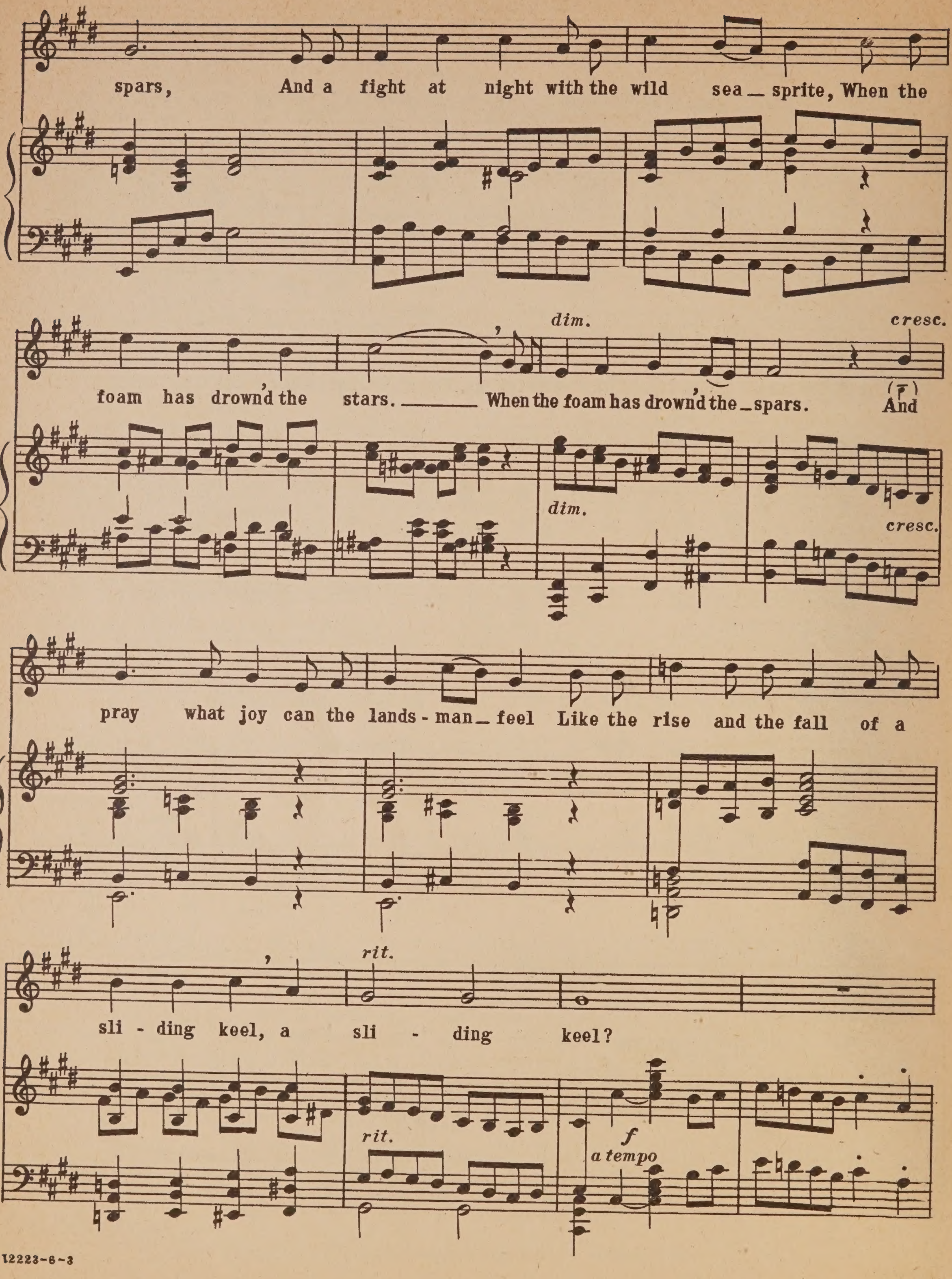
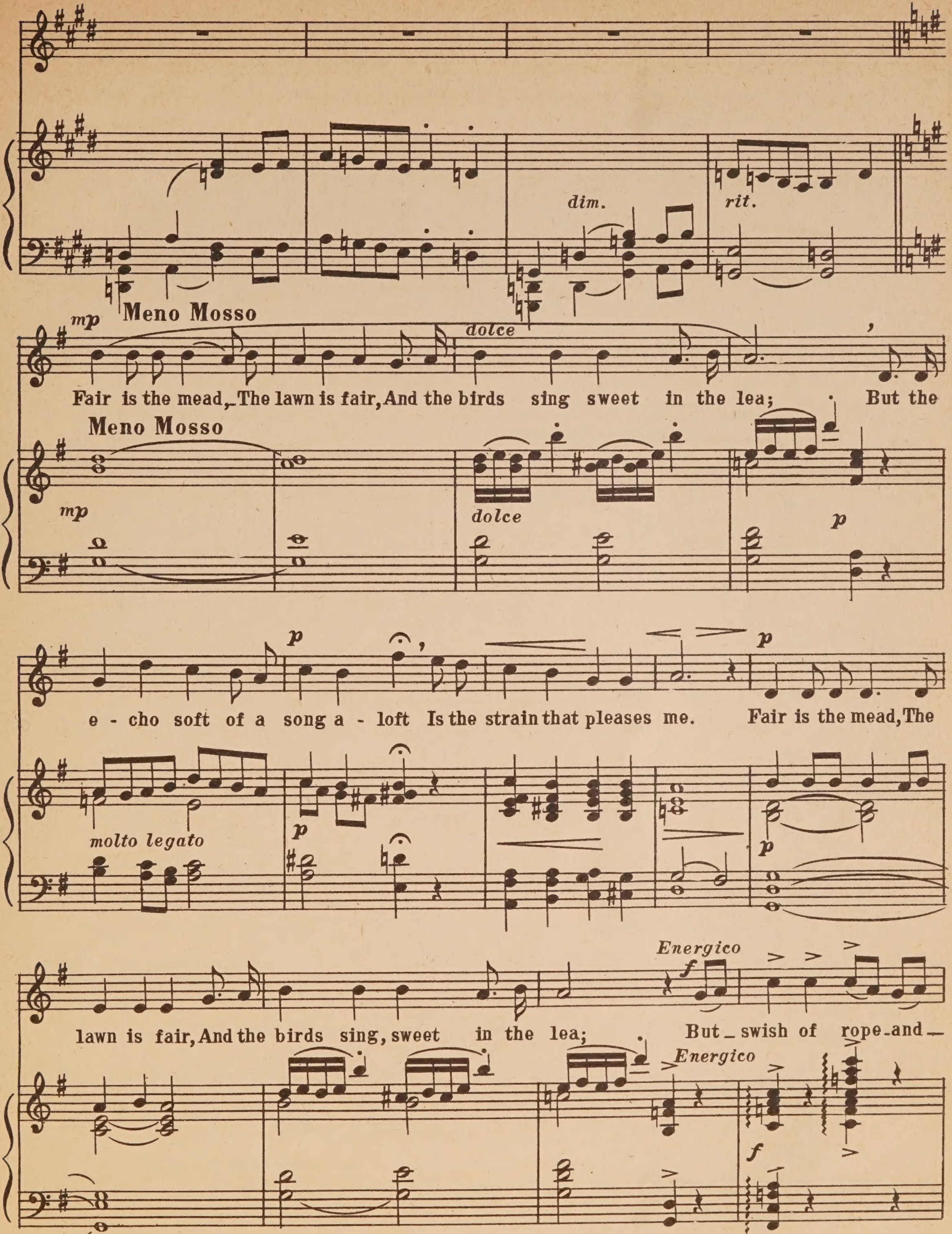
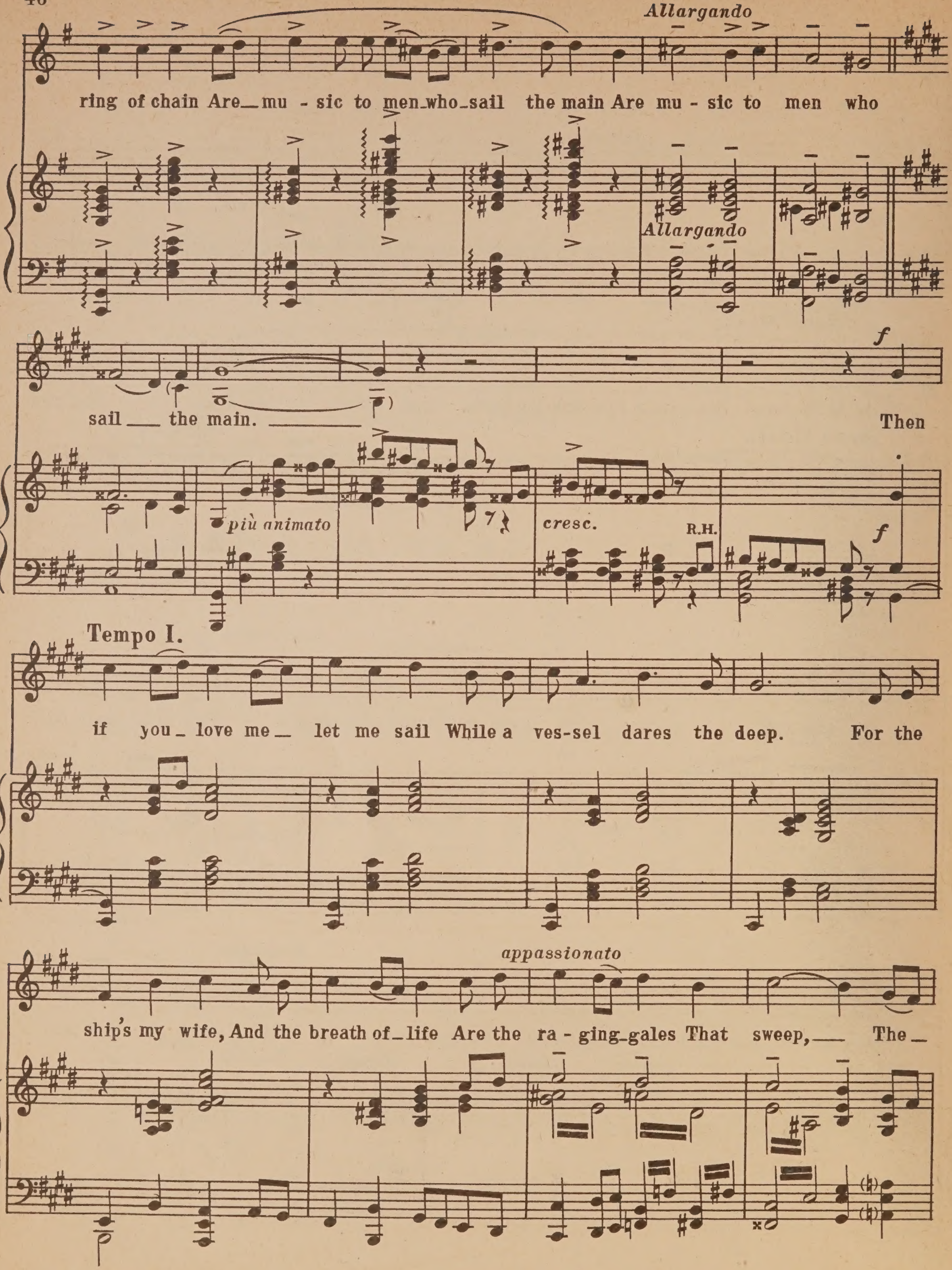
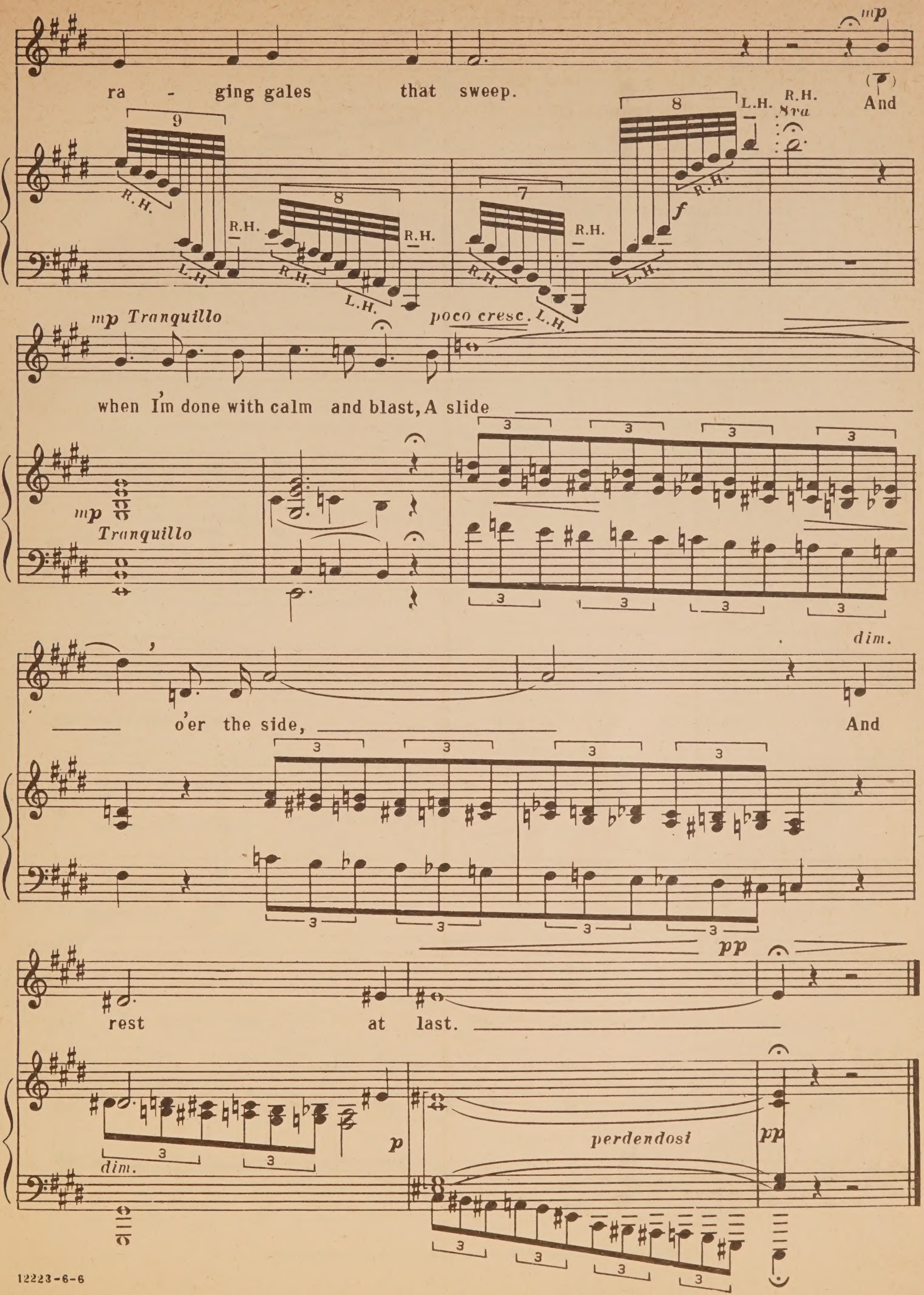

molto cresc.
be she— gay, The sea is a fa - mous — friend al - way, a
molto cresc.
dim.
fa - mous — friend — al - way.
dim.
f
f
Ho! for the plains where the dol - phins play, And the bend of the masts and
f


spars, And a fight at night with the wild sea _ sprite, When the
foam has drownd the stars. ____ When the foam has drownd the _ spars. And
dim.
cresc.
(p)
dim.
cresc.
pray what joy can the lands - man _ feel Like the rise and the fall of a
sli - ding keel, a sli - ding keel?
rit.
rit.
f
a tempo


dim.
rit.
mp
Meno Mosso
dolce
Fair is the mead, The lawn is fair, And the birds sing sweet in the lea; But the
Meno Mosso
mp
dolce
p
e - cho soft of a song a - loft Is the strain that pleases me. Fair is the mead, The
molto legato
p
p
Energico
f
lawn is fair, And the birds sing, sweet in the lea; But _ swish of rope and _
Energico
f

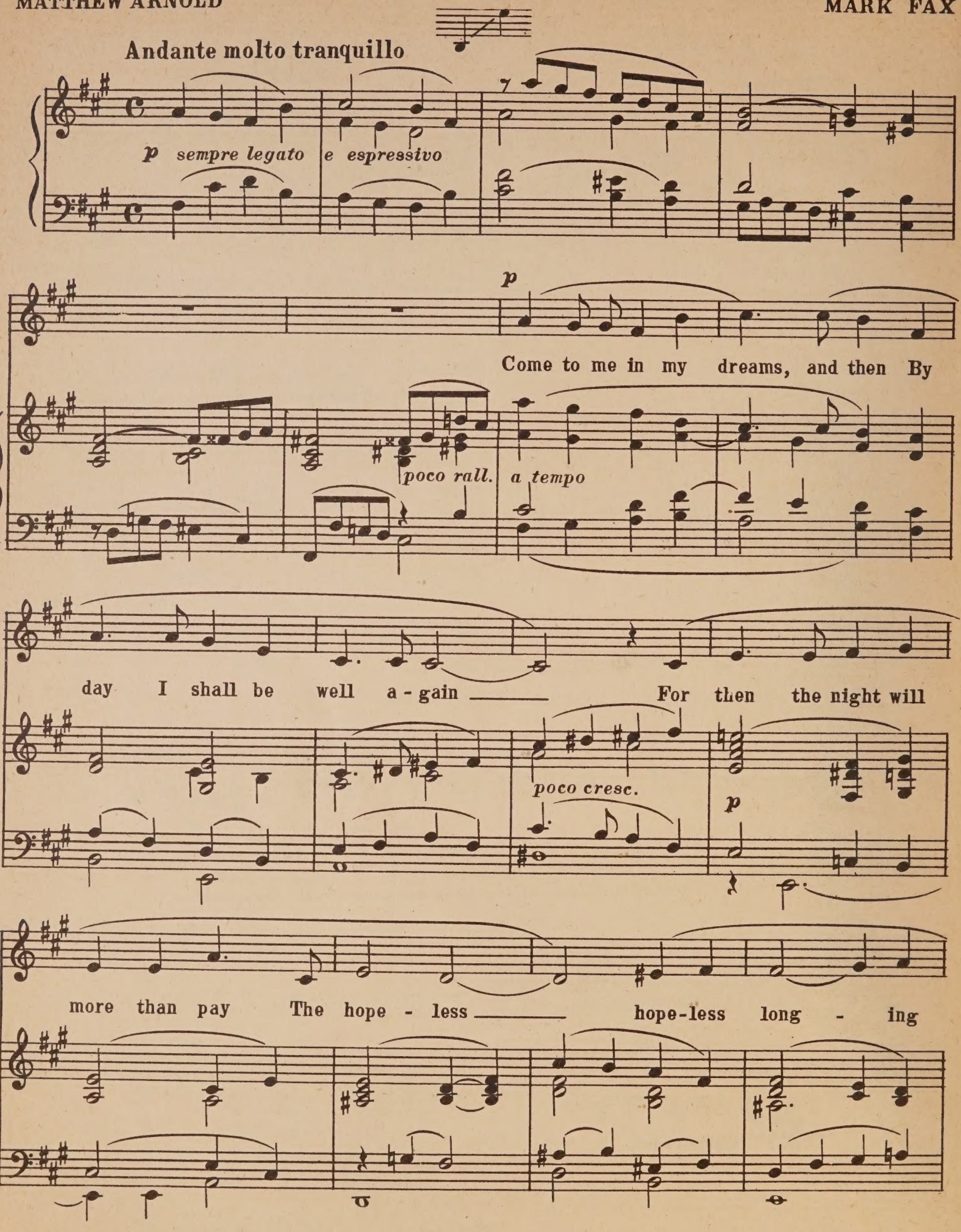

Allargando
ring of chain Are_mu - sic to men_who_sail the main Are mu - sic to men who
Allargando
sail ___ the main. _________
Then
più animato
cresc.
R.H.
f
f
Tempo I.
if you_ love me_ let me sail While a ves-sel dares the deep. For the
appassionato
ship's my wife, And the breath of_life Are the ra - ging_gales That sweep,___ The_


ra - ging gales that sweep.
And
9
8
7
8
R.H.
L.H.
f
8va
mp
mp Tranquillo
Tranquillo
poco cresc.
when I'm done with calm and blast, A slide
3
o'er the side,
dim.
And
rest at last.
pp
p
perdendosi

Longing

Lyric by
MATTHEW ARNOLD

Music by
MARK FAX


Andante molto tranquillo
p sempre legato e espressivo
p
Come to me in my dreams, and then By
poco rall.
a tempo
day I shall be well a-gain ___ For then the night will
poco cresc.
p
more than pay The hope - less ___ hope-less long - ing

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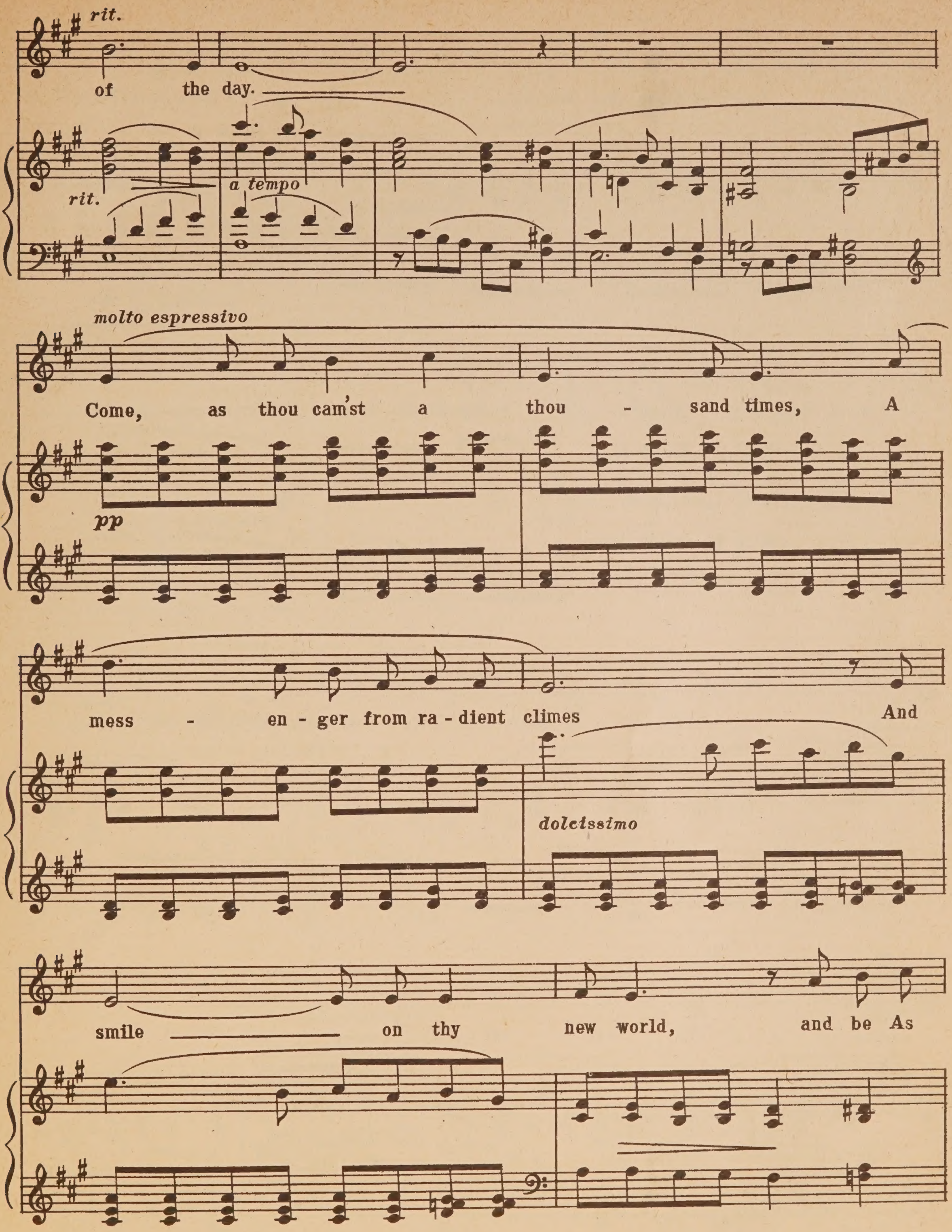
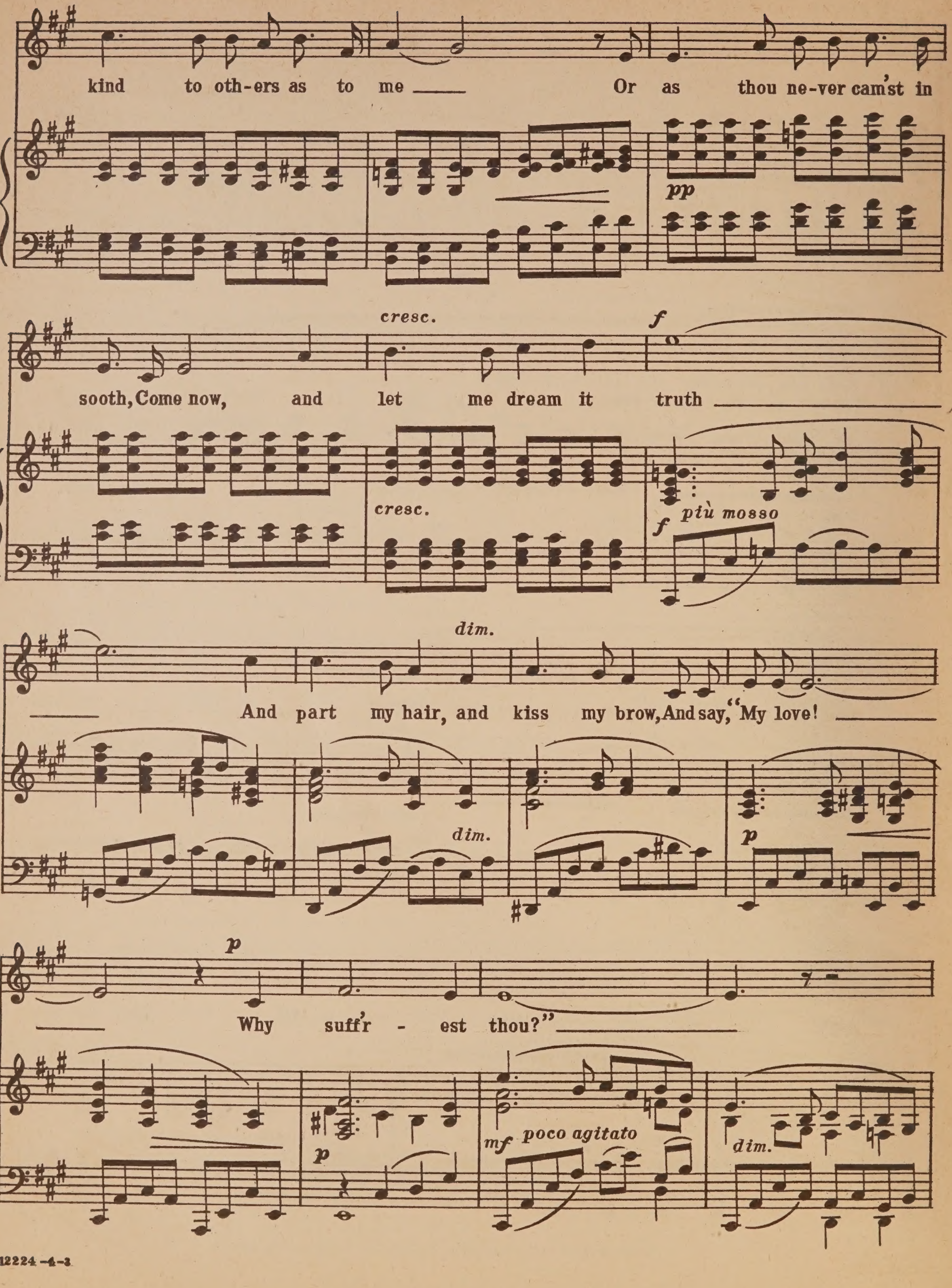
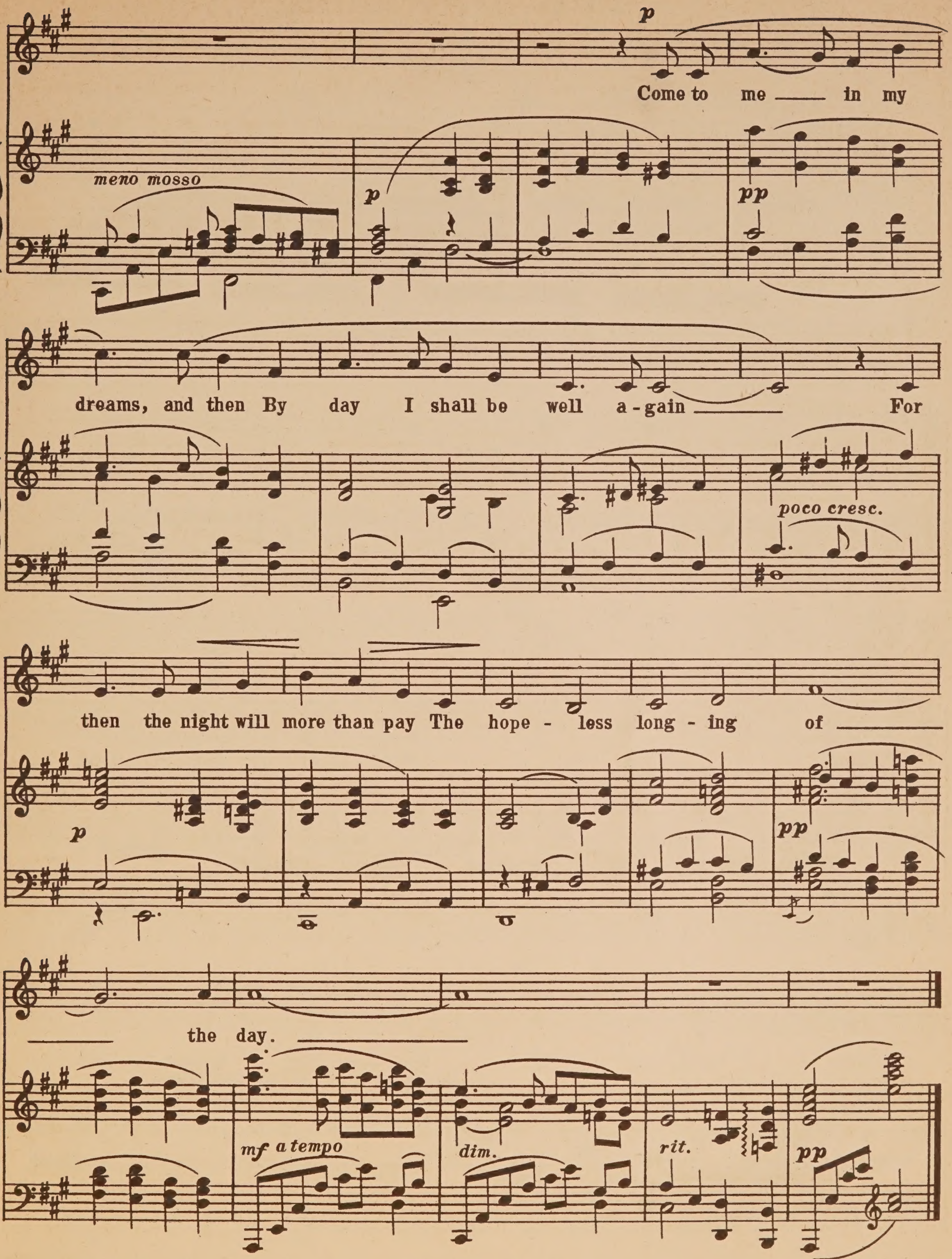
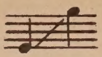

rit.
of the day.
rit.
a tempo
molto espressivo
Come, as thou cam'st a thou - sand times, A
pp
mess - en - ger from ra - dient climes And
dolcissimo
smile on thy new world, and be As

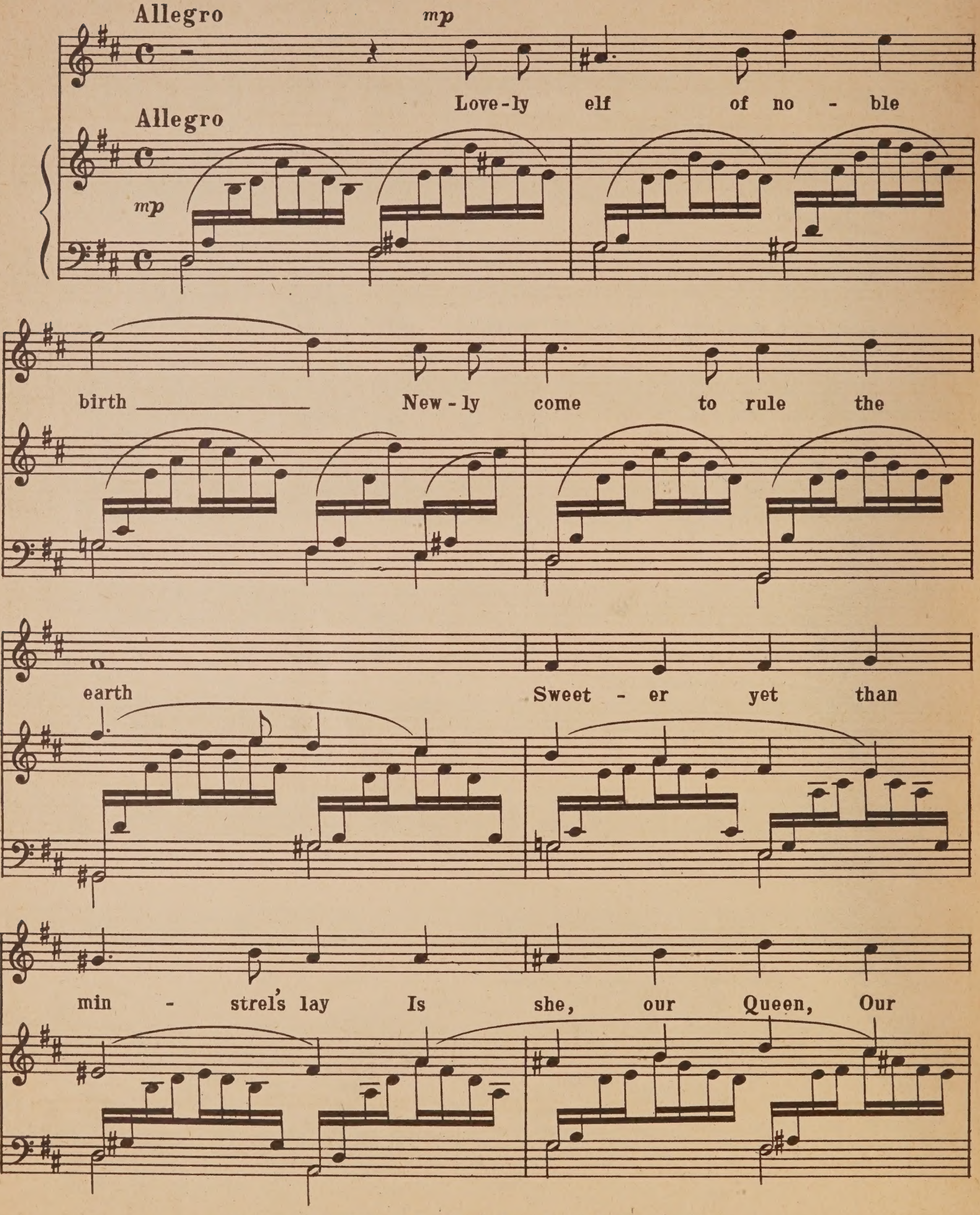

kind to oth-ers as to me
Or as thou ne-ver cam'st in
pp
sooth, Come now, and let me dream it truth
cresc.
cresc.
f
f
più mosso
And part my hair, and kiss my brow, And say, "My love!
dim.
dim.
p
p
Why suff'r - est thou?"
p
mf
poco agitato
dim.


meno mosso
p
p
pp
Come to me in my
dreams, and then By day I shall be well a-gain For
poco cresc.
then the night will more than pay The hope-less long-ing of
p
pp
the day.
mf a tempo
dim.
rit.
pp

May Day Song



MARK FAX


Allegro
mp
Allegro
mp
Love-ly elf of no - ble birth
New-ly come to rule the earth
Sweet - er yet than min - strel's lay
Is she, our Queen, Our

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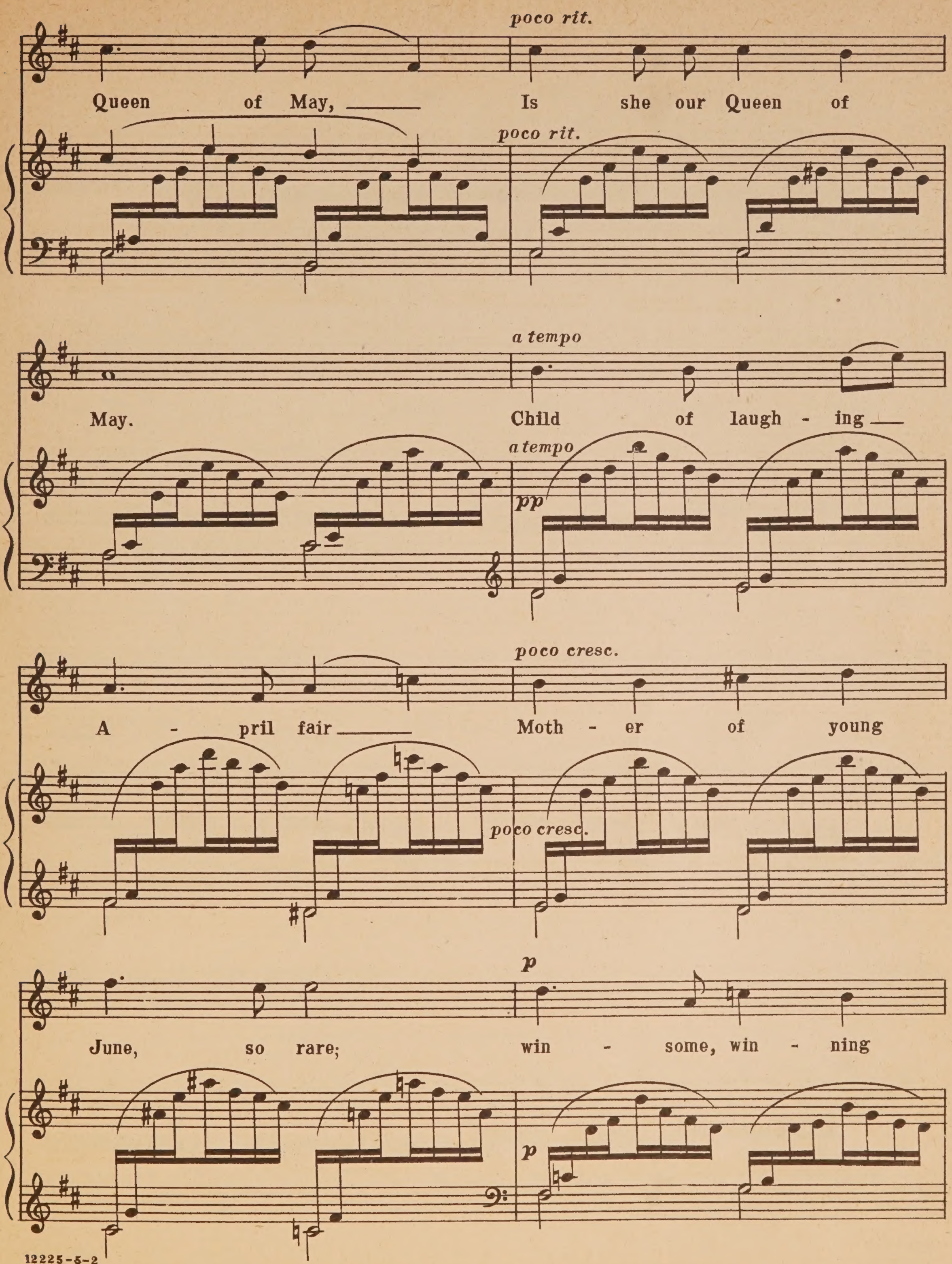
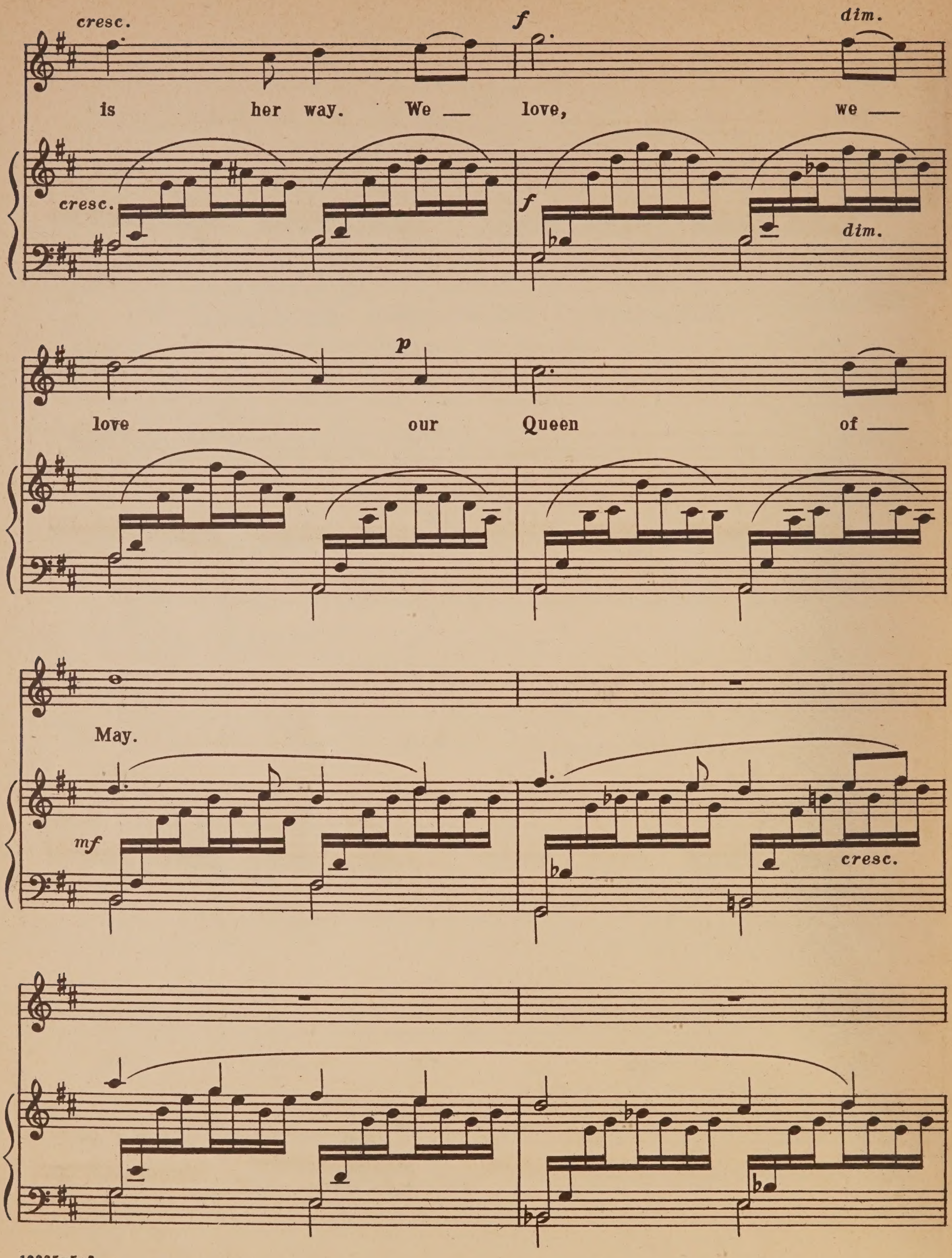
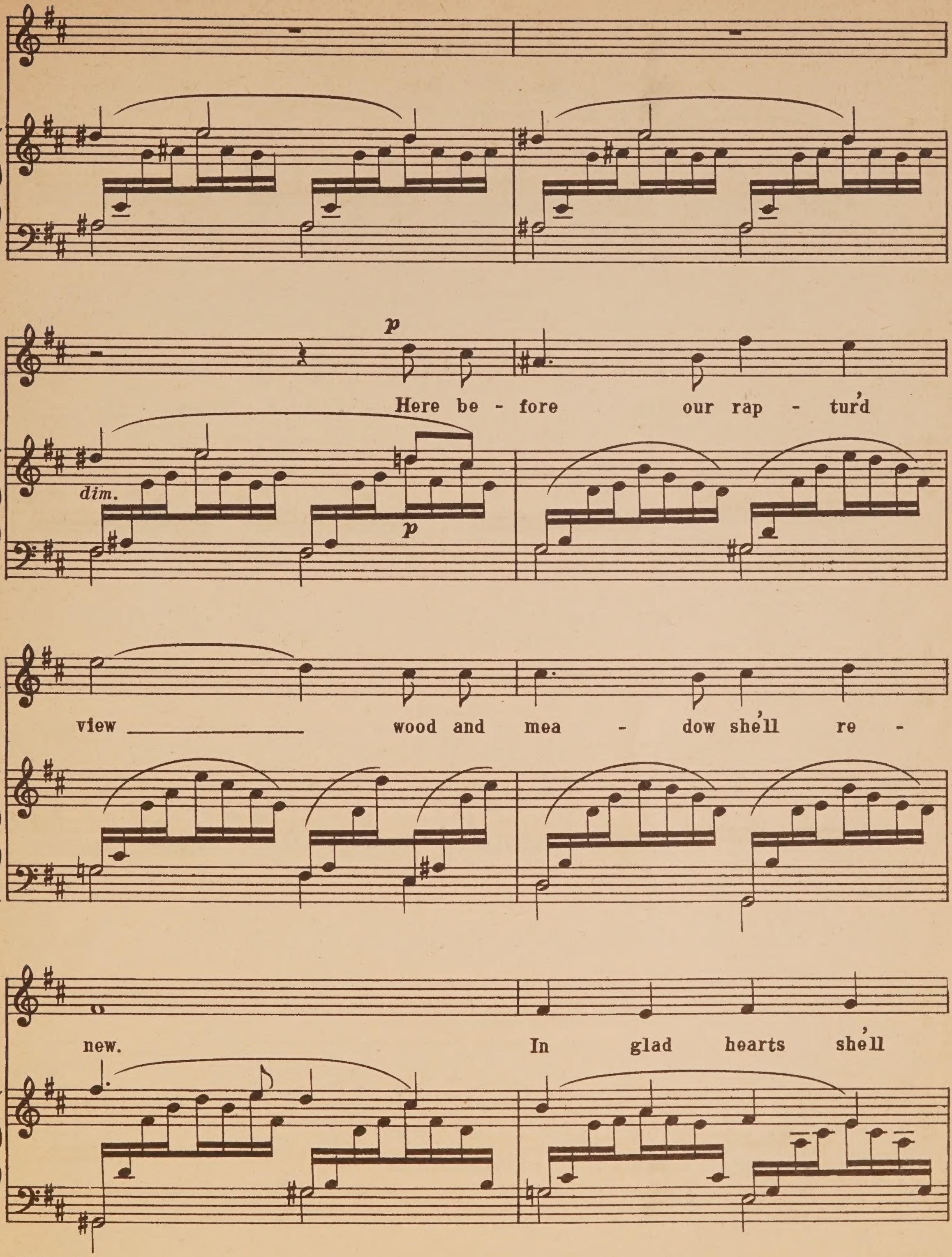
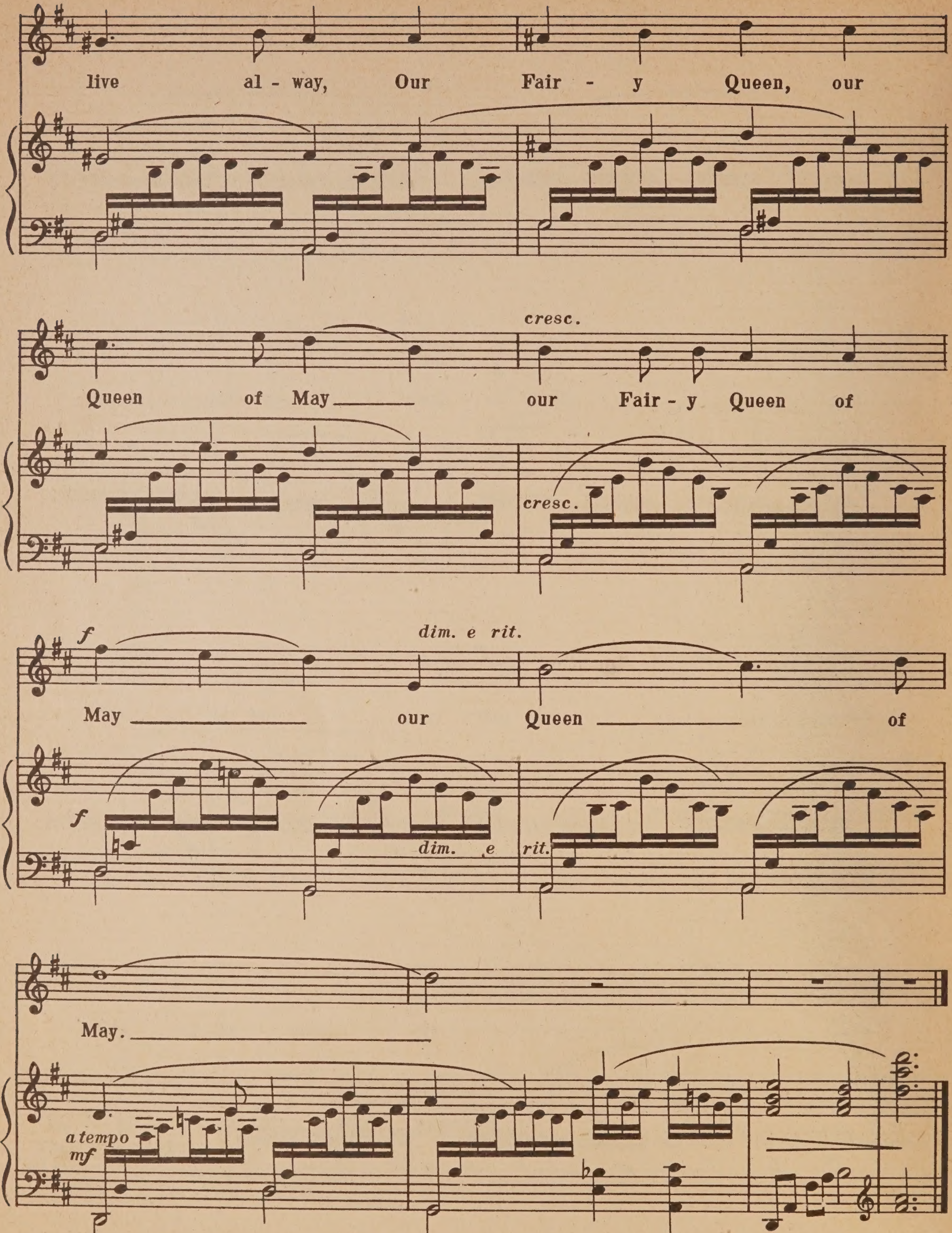

poco rit.
Queen of May, Is she our Queen of
poco rit.
May. Child of laughing
a tempo
a tempo
pp
poco cresc.
April fair Mother of young
poco cresc.
p
June, so rare; winsome, winning
p


cresc.
f
dim.
is her way. We love, we
cresc.
f
dim.
p
love our Queen of
May.
mf
cresc.

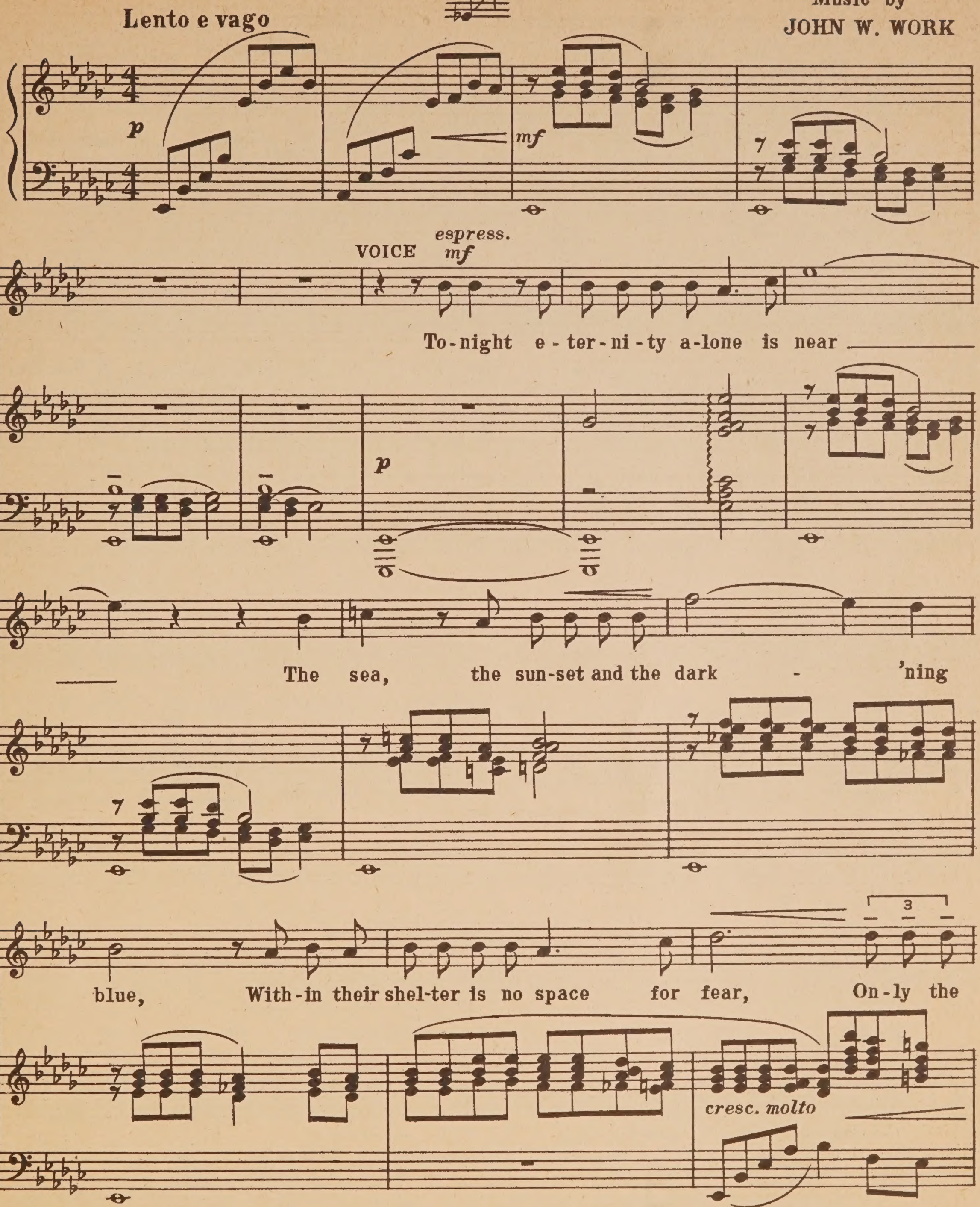

p
Here be - fore our rap - tur'd
dim.
p
view ___ wood and mea - dow she'll re -
new. In glad hearts she'll


live al - way, Our Fair - y Queen, our
Queen of May our Fair - y Queen of
cresc.
cresc.
f
May our Queen of
dim. e rit.
dim. e rit.
May.
a tempo
mf

Dusk At Sea

Lyric by
THOMAS S. JONES

Music by
JOHN W. WORK


Lento e vago
p
mf
VOICE
espress.
mf
To-night e-ter-ni-ty a-lone is near
p
The sea, the sun-set and the dark - 'ning blue,
With-in their shel-ter is no space for fear,
On-ly the
3
cresc. molto

By permission of John L Foley, Literary Executor for the Estate of Thomas S. Jones, Jr.,
from "Shadow of the Perfect Rose" Collected Poems of Thomas S. Jones, Jr. (Farrar & Rinehart, N.Y.)
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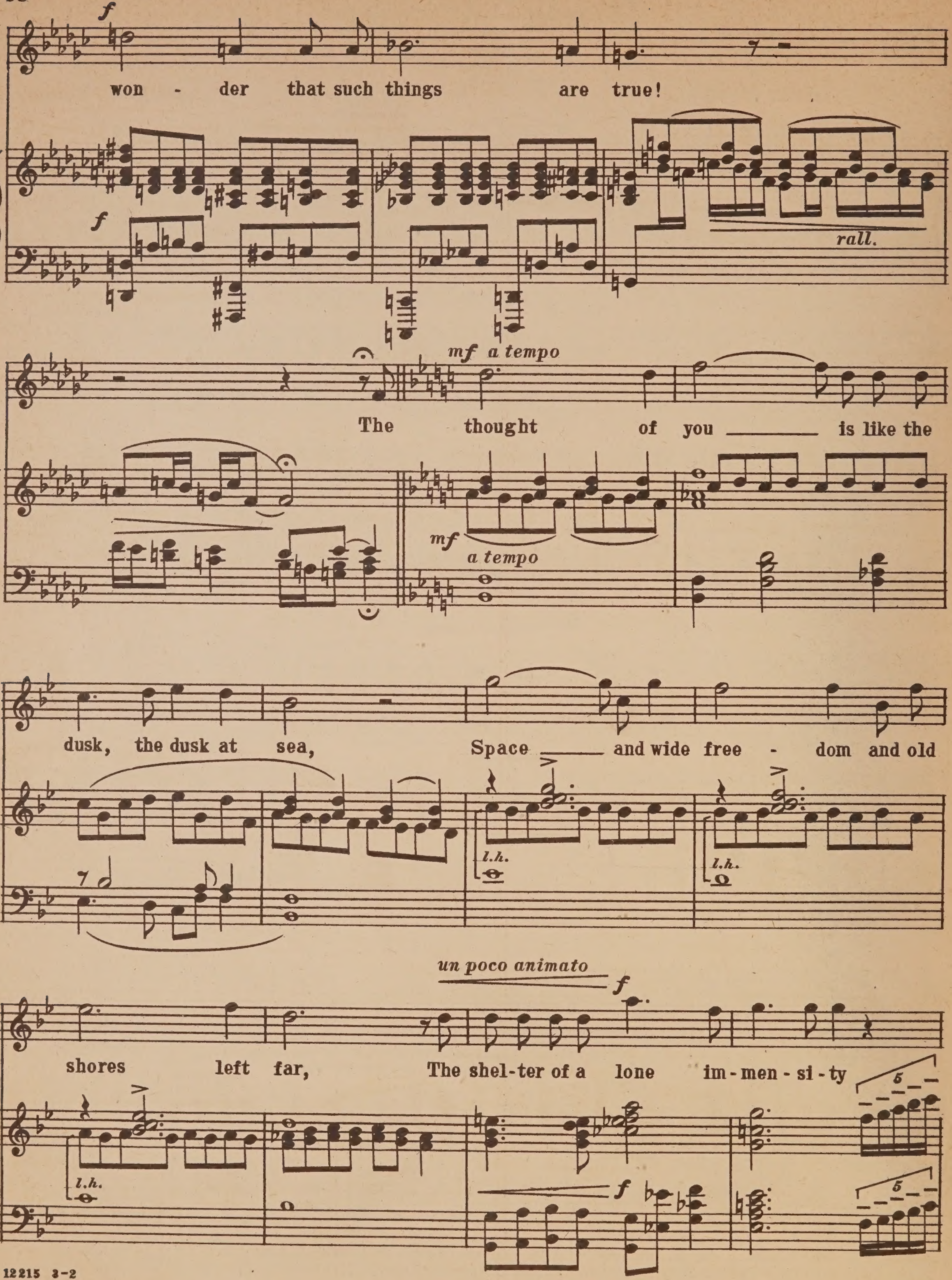
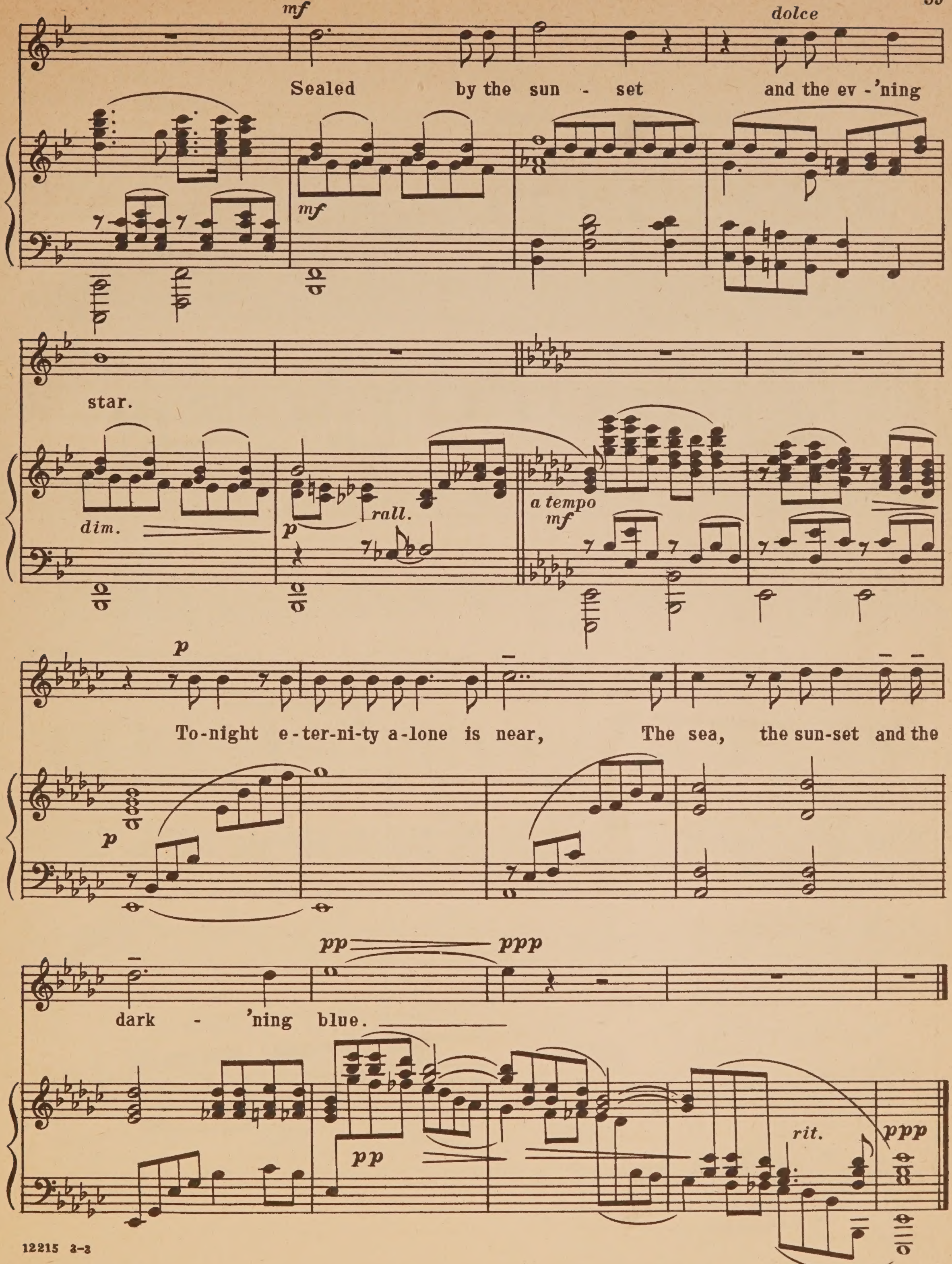
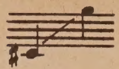

f
won - der that such things are true!
f
rall.
mf a tempo
The thought of you is like the
mf
a tempo
dusk, the dusk at sea,
Space and wide free - dom and old
l.h.
l.h.
un poco animato
f
shores left far,
The shel-ter of a lone im-men-si-ty
l.h.
f
5
5

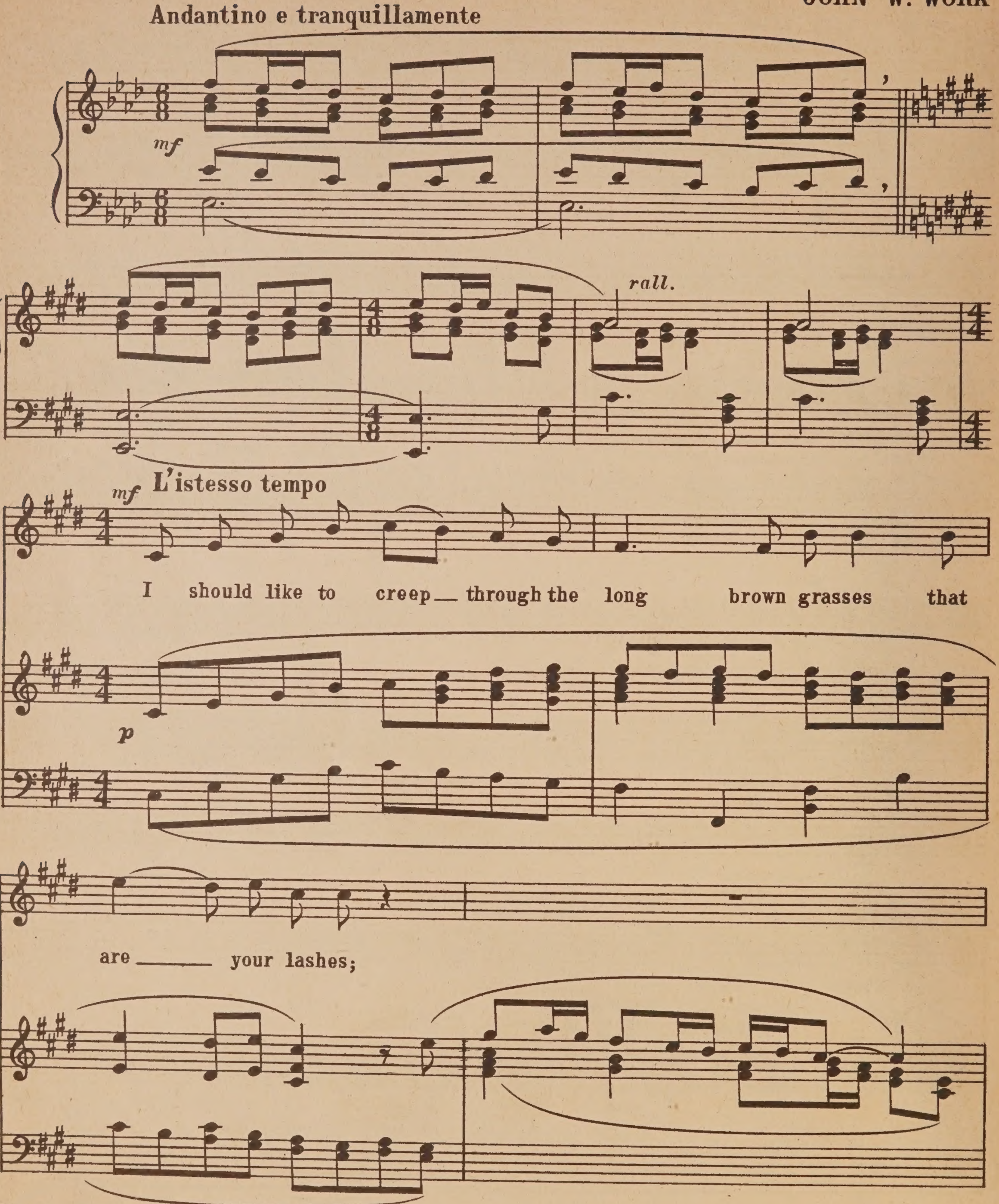

mf
dolce
Sealed by the sun - set and the ev - 'ning star.
mf
dim.
p
rall.
a tempo
mf
p
To-night e-ter-ni-ty a-lone is near, The sea, the sun-set and the dark - 'ning blue.
p
pp
ppp
pp
rit.
ppp

A Mona Lisa

Lyric by
A. GRIMKE*



Music by
JOHN W. WORK


Andantino e tranquillamente
mf
rall.
L'istesso tempo
mf
p
I should like to creep — through the long brown grasses that are — your lashes;

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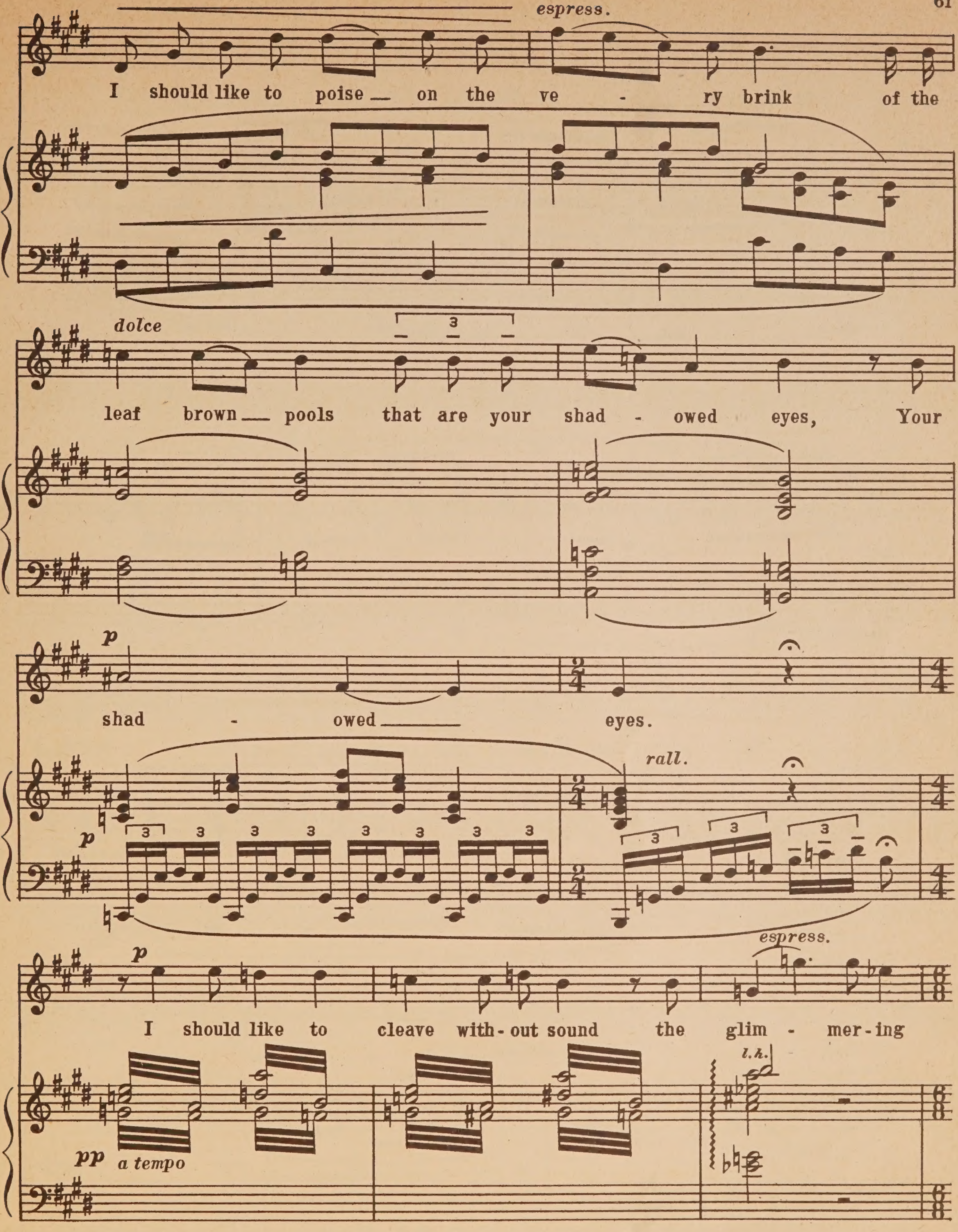
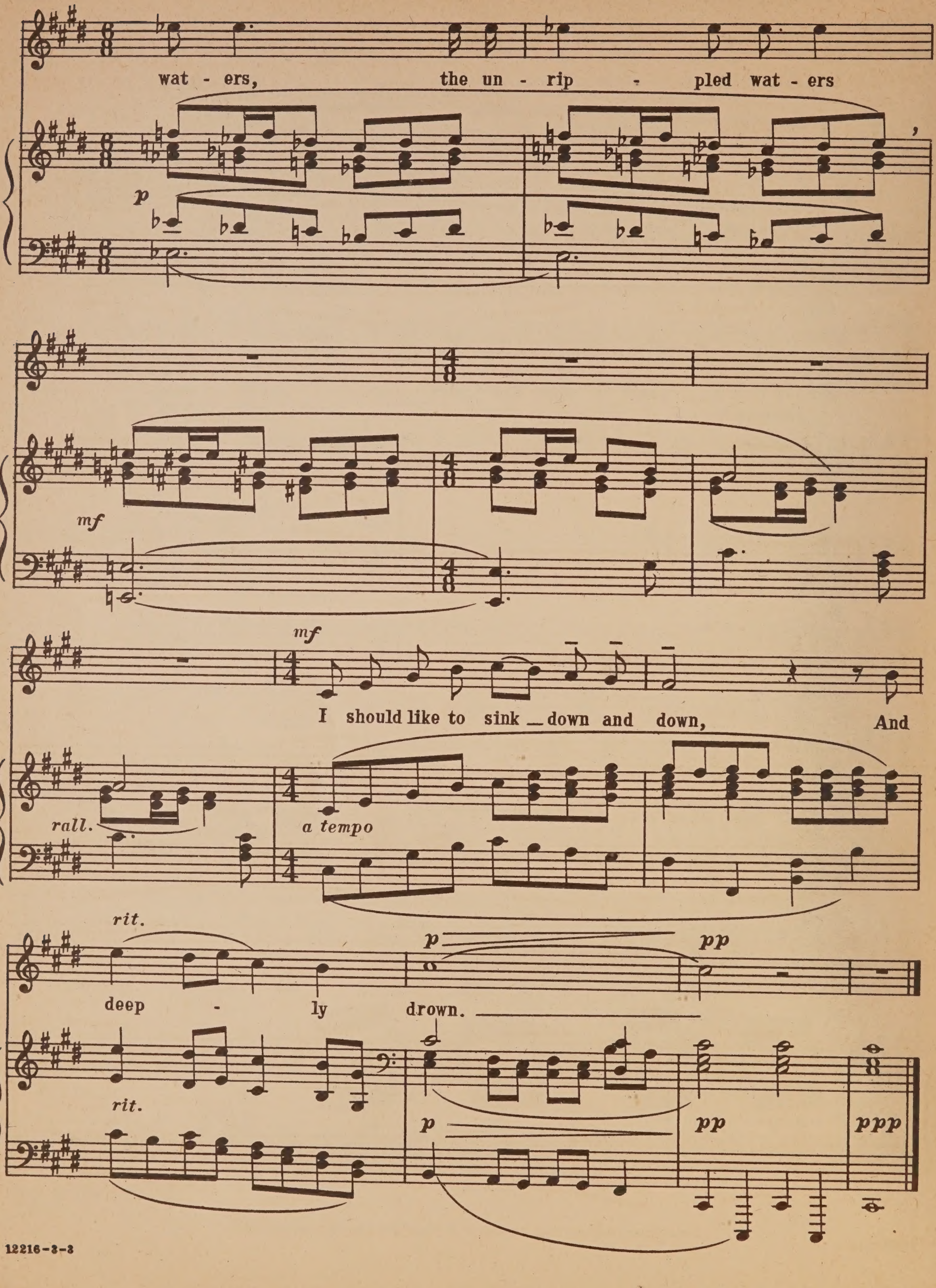

espress.
I should like to poise on the ve - ry brink of the
dolce
3
leaf brown pools that are your shad - owed eyes, Your
p
shad - owed eyes.
rall.
p
3
I should like to cleave with-out sound the glim - mer-ing
espress.
l.h.
pp a tempo

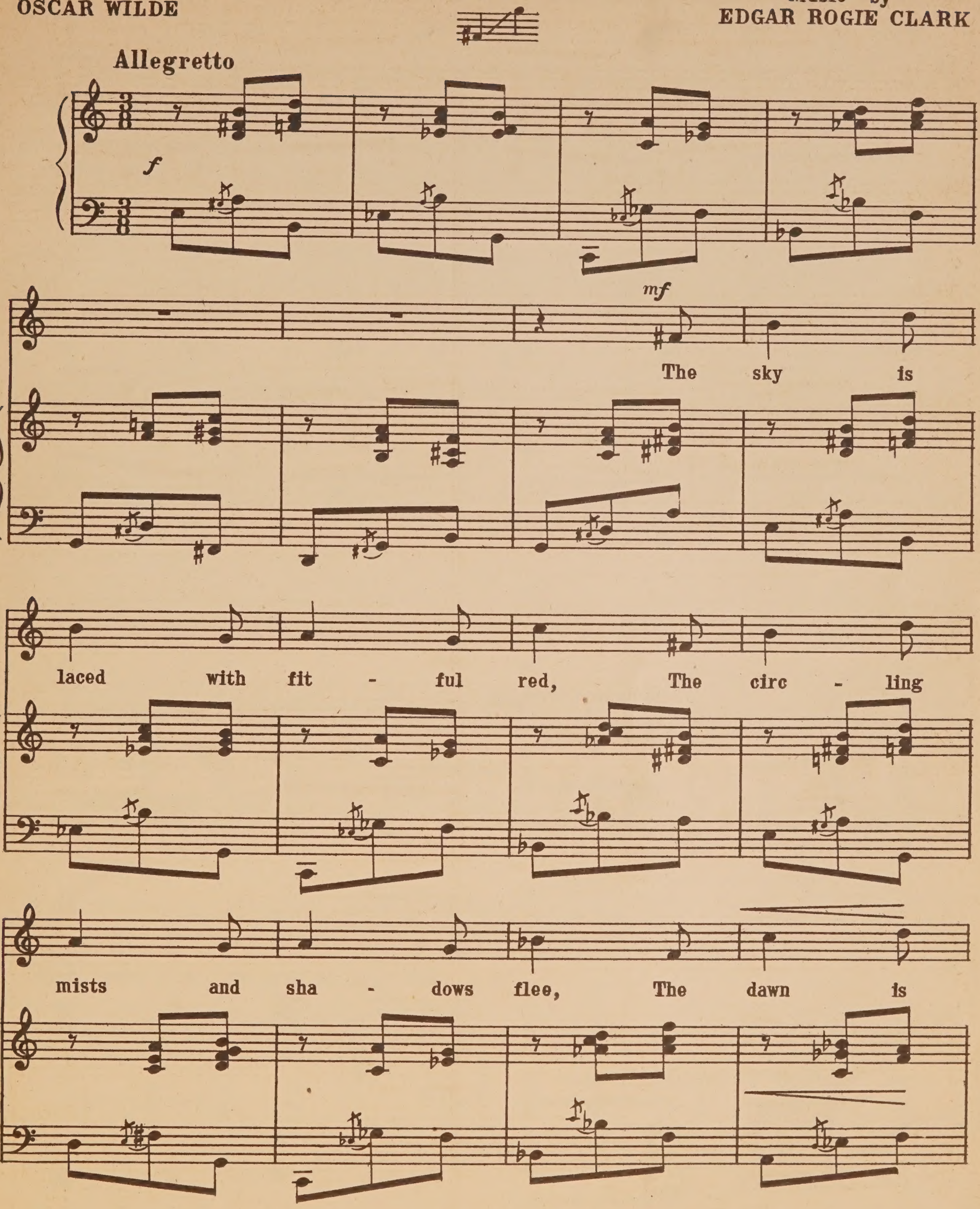

wat - ers, the un - rip - pled wat - ers
p
mf
mf
I should like to sink down and down, And
rall.
a tempo
rit.
deep - ly drown.
p
pp
rit.
p
pp
ppp

Impression

Le Réveillon

Poem by
OSCAR WILDE

Music by
EDGAR ROGIE CLARK


Allegretto
f
mf
The sky is
laced with fit - ful red, The circ - ling
mists and sha - dows flee, The dawn is

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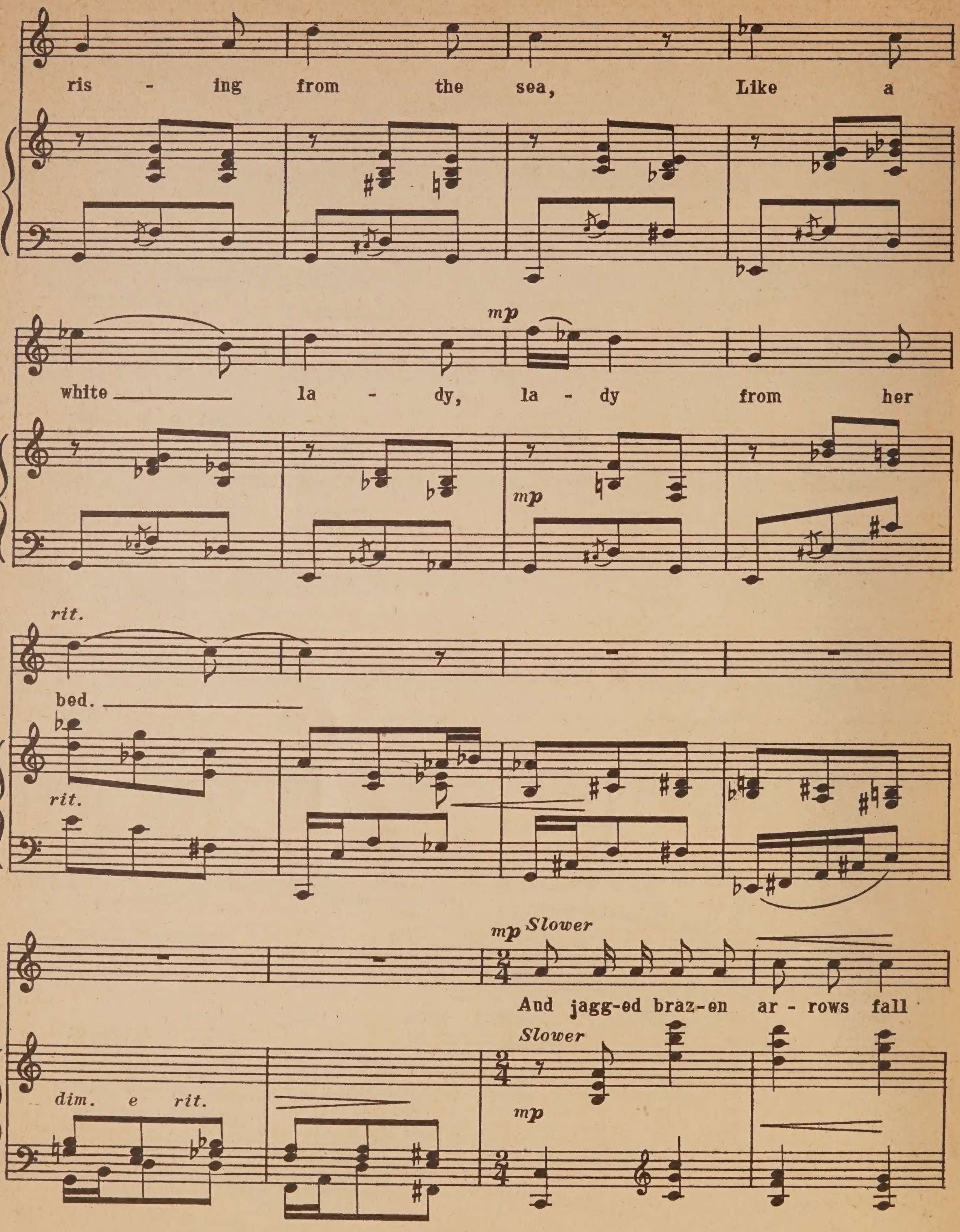
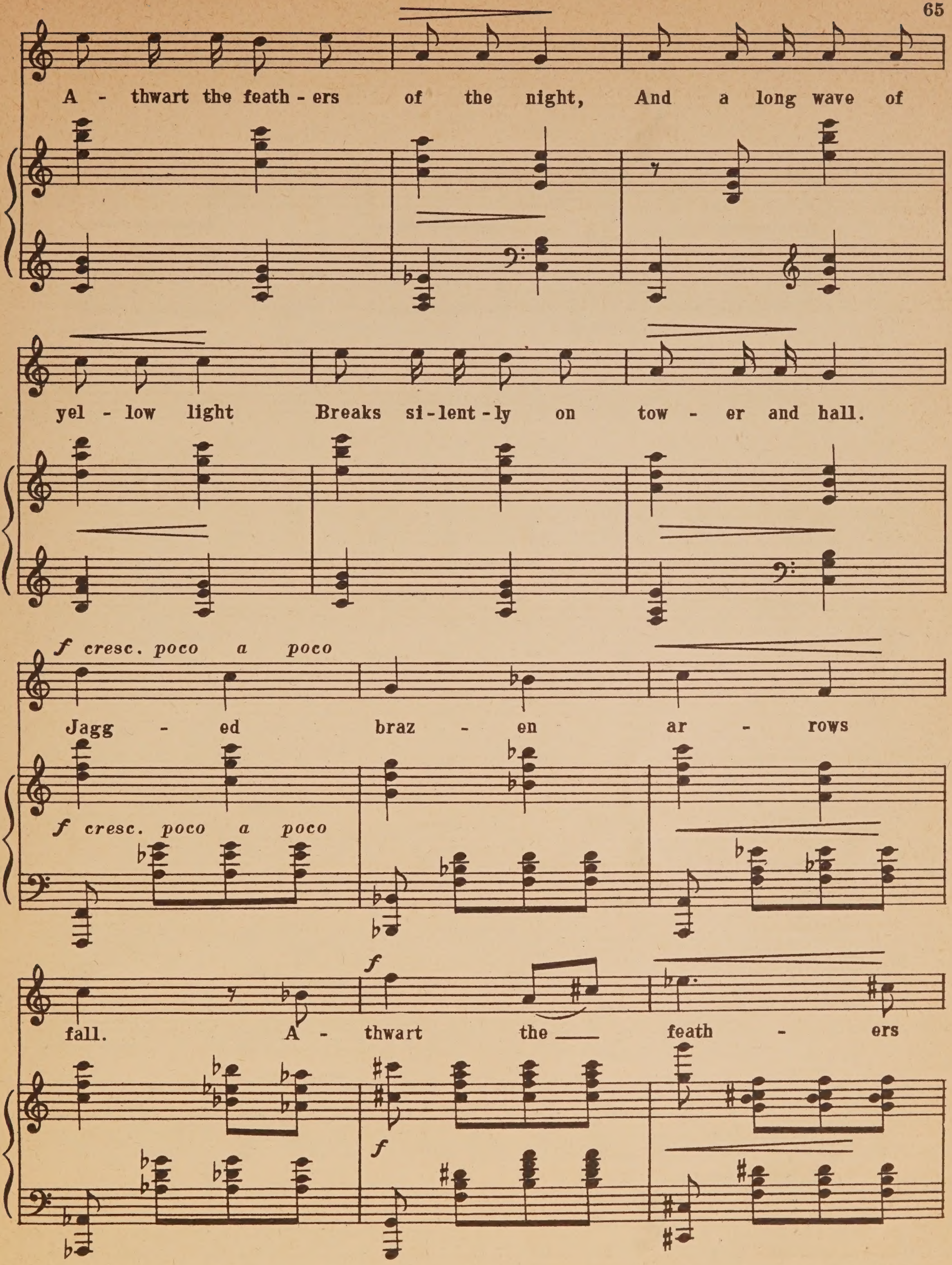
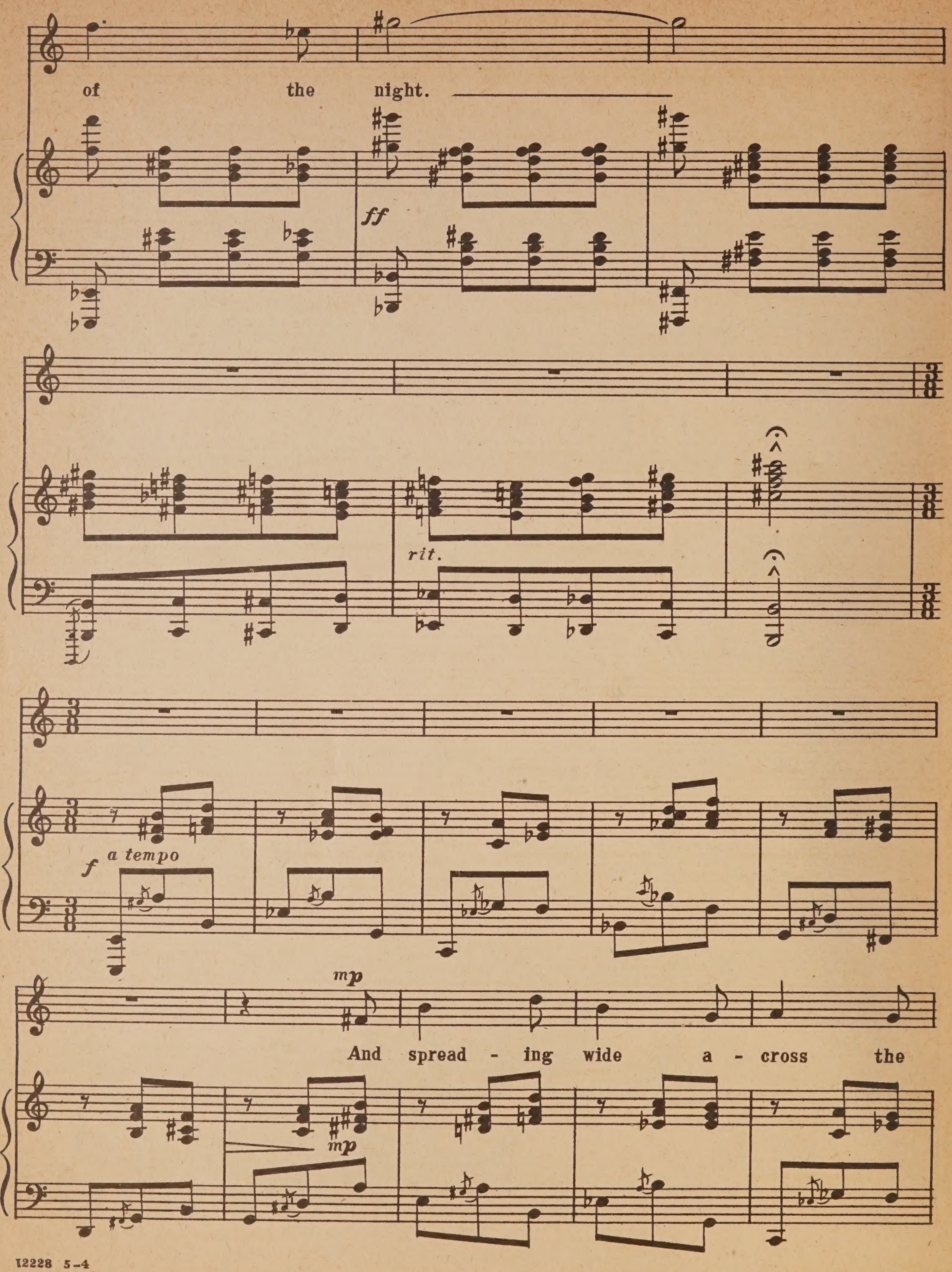
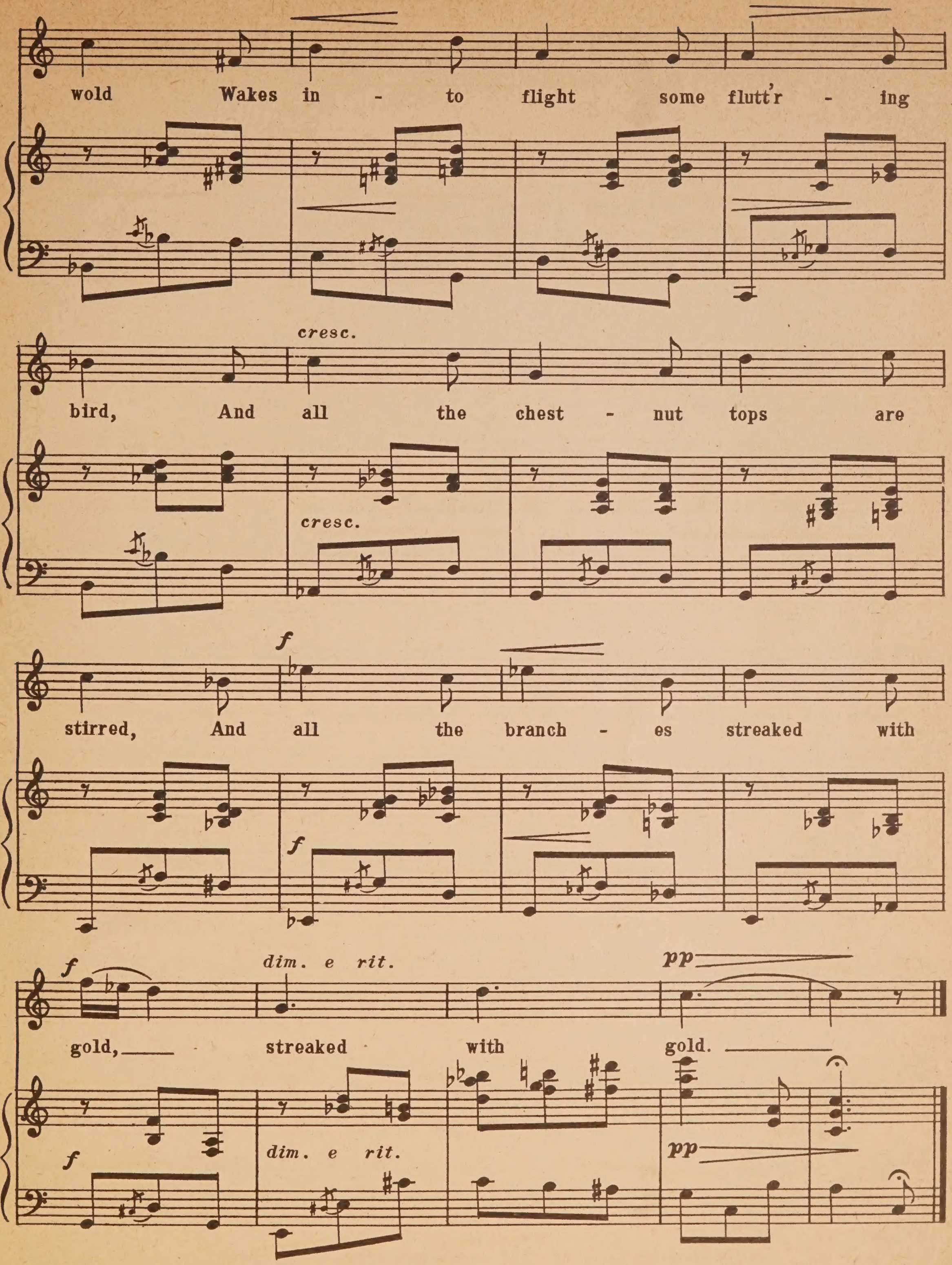

ris - ing from the sea, Like a
mp
white la - dy, la - dy from her
mp
rit.
bed.
rit.
dim. e rit.
mp Slower
Slower
And jagg-ed braz-en ar - rows fall
mp


A - thwart the feath - ers of the night, And a long wave of
yel - low light Breaks si - lent - ly on tow - er and hall.
f cresc. poco a poco
Jagg - ed braz - en ar - rows
f cresc. poco a poco
fall. A - thwart the feath - ers
f
f

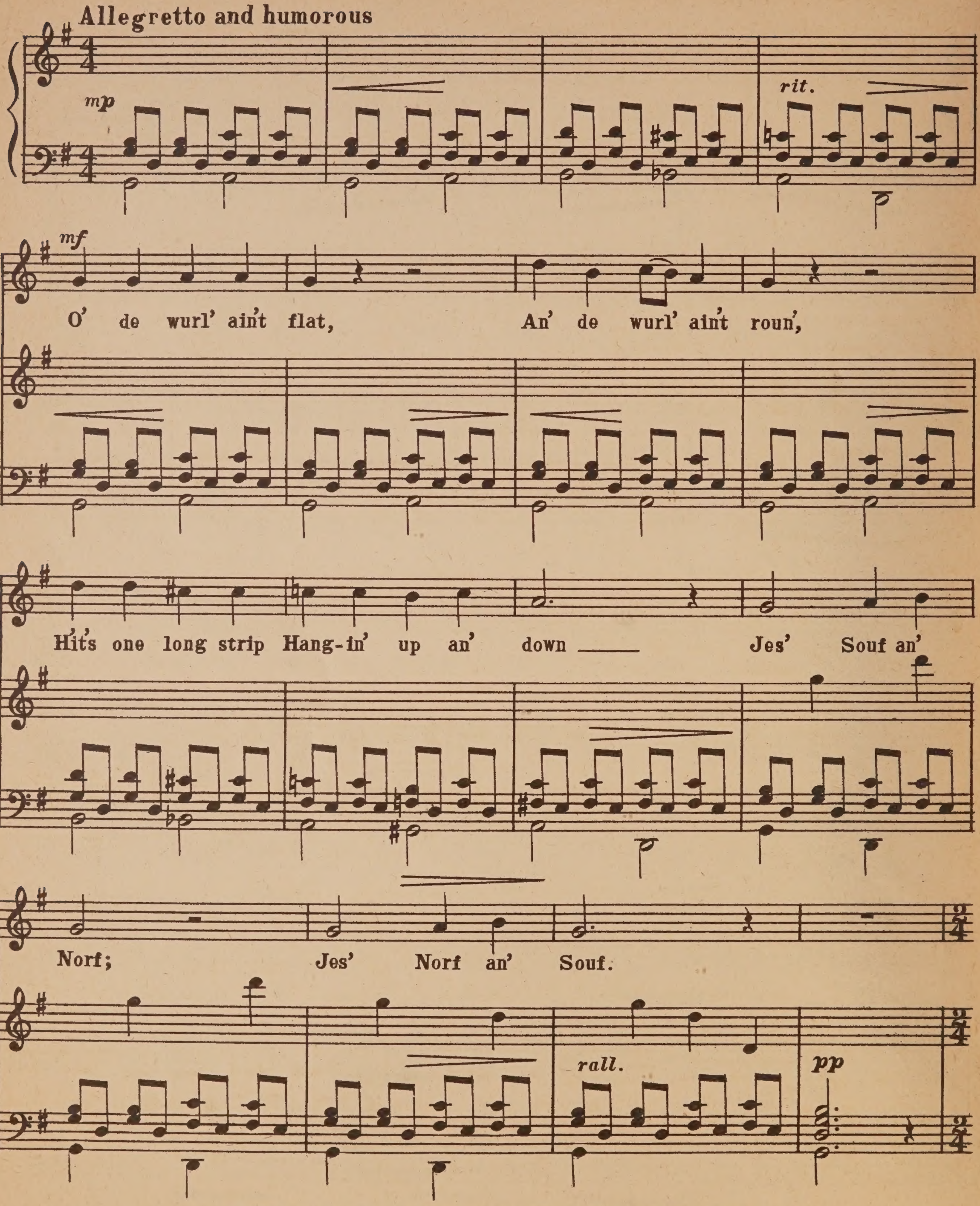

of the night.
ff
rit.
3/8
f
a tempo
mp
And spread - ing wide a - cross the
mp


wold Wakes in - to flight some flutt'r - ing
bird, And all the chest - nut tops are
cresc.
cresc.
f
stirred, And all the branch - es streaked with
f
f
dim. e rit.
pp
gold, streaked with gold.
f
dim. e rit.
pp

Northboun'

Lyric by
LUCY ARIEL WILLIAMS

Music by
EDGAR ROGIE CLARK


Allegretto and humorous
mp
rit.
mf
O' de wurl' ain't flat, An' de wurl' ain't roun',
Hit's one long strip Hang-in' up an' down ___ Jes' Souf an'
Norf; Jes' Norf an' Souf.
rall.
pp

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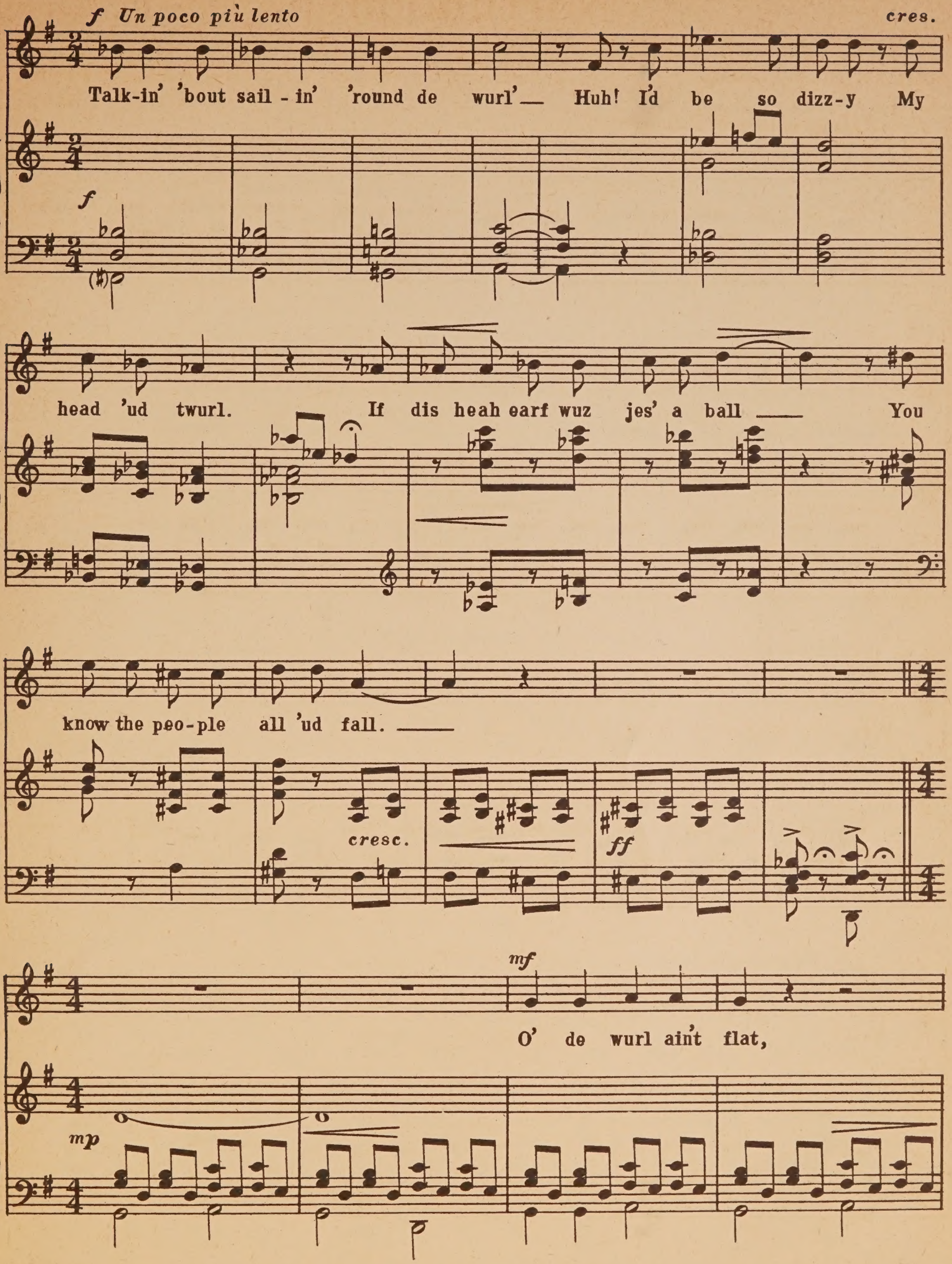
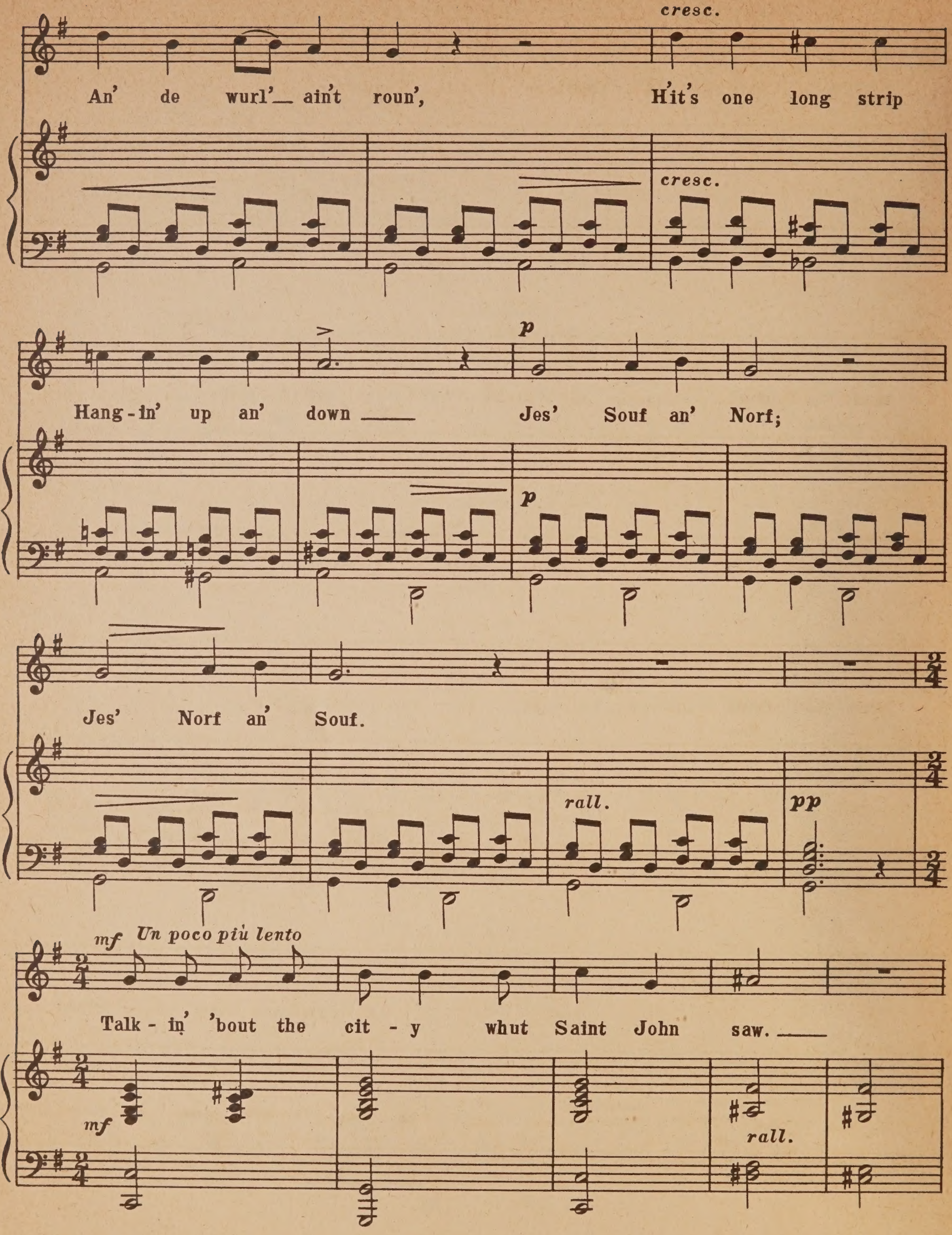
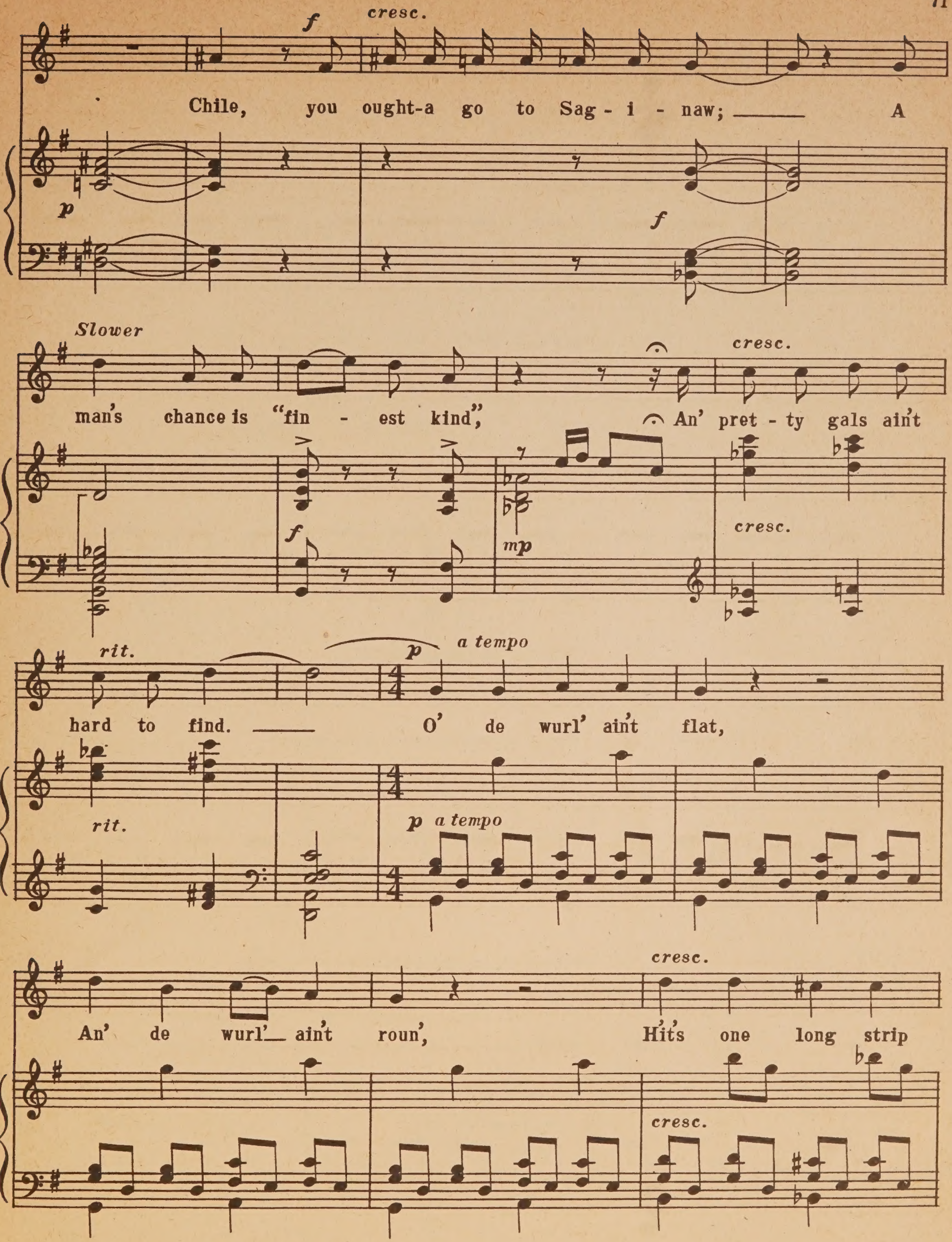
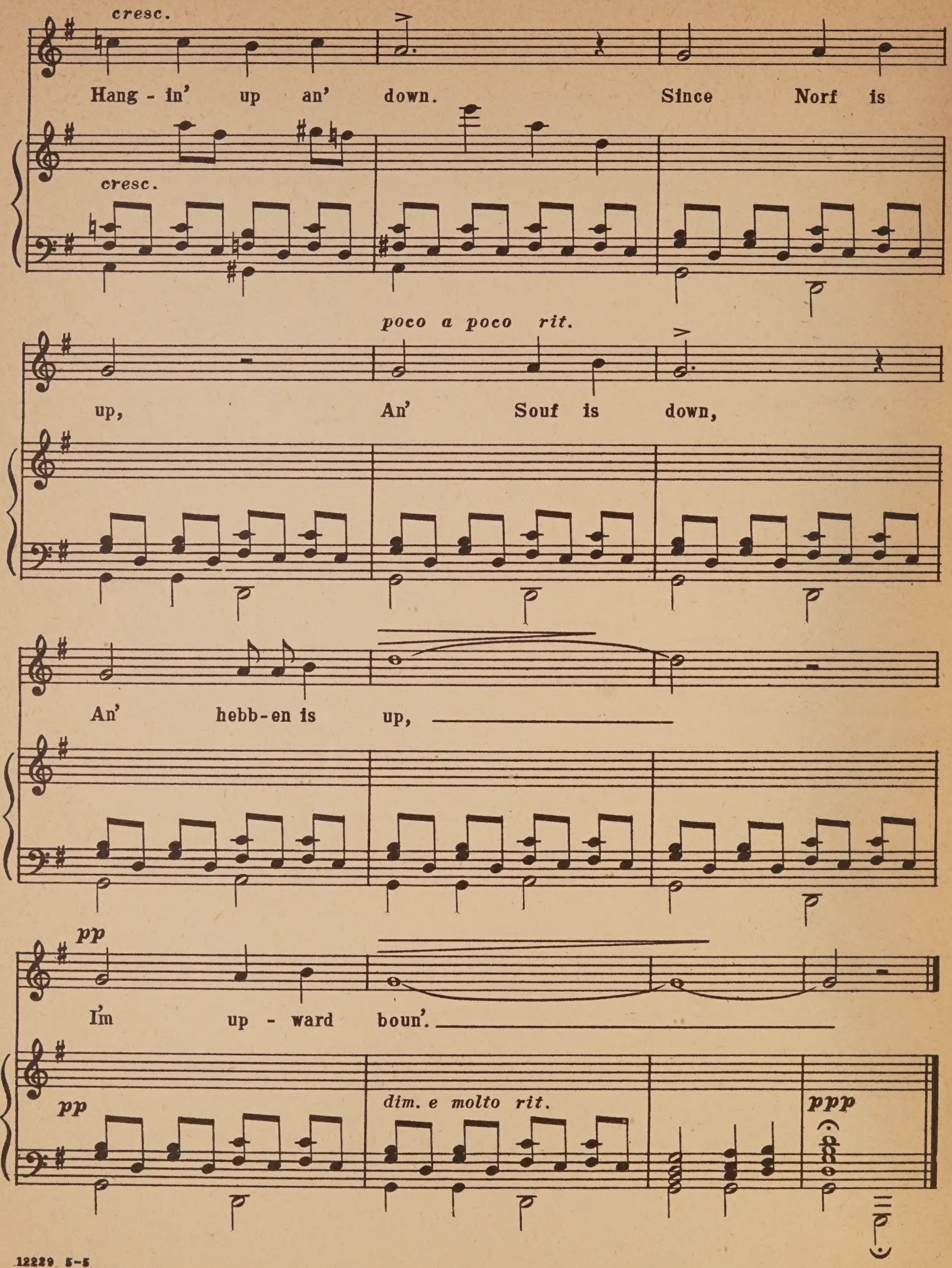

f Un poco più lento
cres.
Talk-in' 'bout sail - in' 'round de wurl' — Huh! I'd be so dizz-y My
f
head 'ud twurl. If dis heah earf wuz jes' a ball — You
know the peo-ple all 'ud fall. —
cresc.
ff
mf
O' de wurl ain't flat,
mp


cresc.
An' de wurl'— ain't roun', Hit's one long strip
cresc.
p
Hang-in' up an' down —— Jes' Souf an' Norf;
p
Jes' Norf an' Souf.
rall.
pp
mf Un poco più lento
Talk-in' 'bout the cit-y whut Saint John saw. ——
mf
rall.


cresc.
f
Chile, you ought-a go to Sag - i - naw; A
p
f
Slower
man's chance is "fin - est kind," An' pret - ty gals ain't
cresc.
f
mp
cresc.
rit.
a tempo
p
hard to find. O' de wurl' ain't flat,
rit.
p a tempo
cresc.
An' de wurl' ain't roun', Hit's one long strip
cresc.


cresc.
Hang - in' up an' down. Since Norf is
cresc.
up, An' Souf is down,
poco a poco rit.
An' hebb-en is up,
pp
I'm up - ward boun'.
pp
dim. e molto rit.
ppp

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